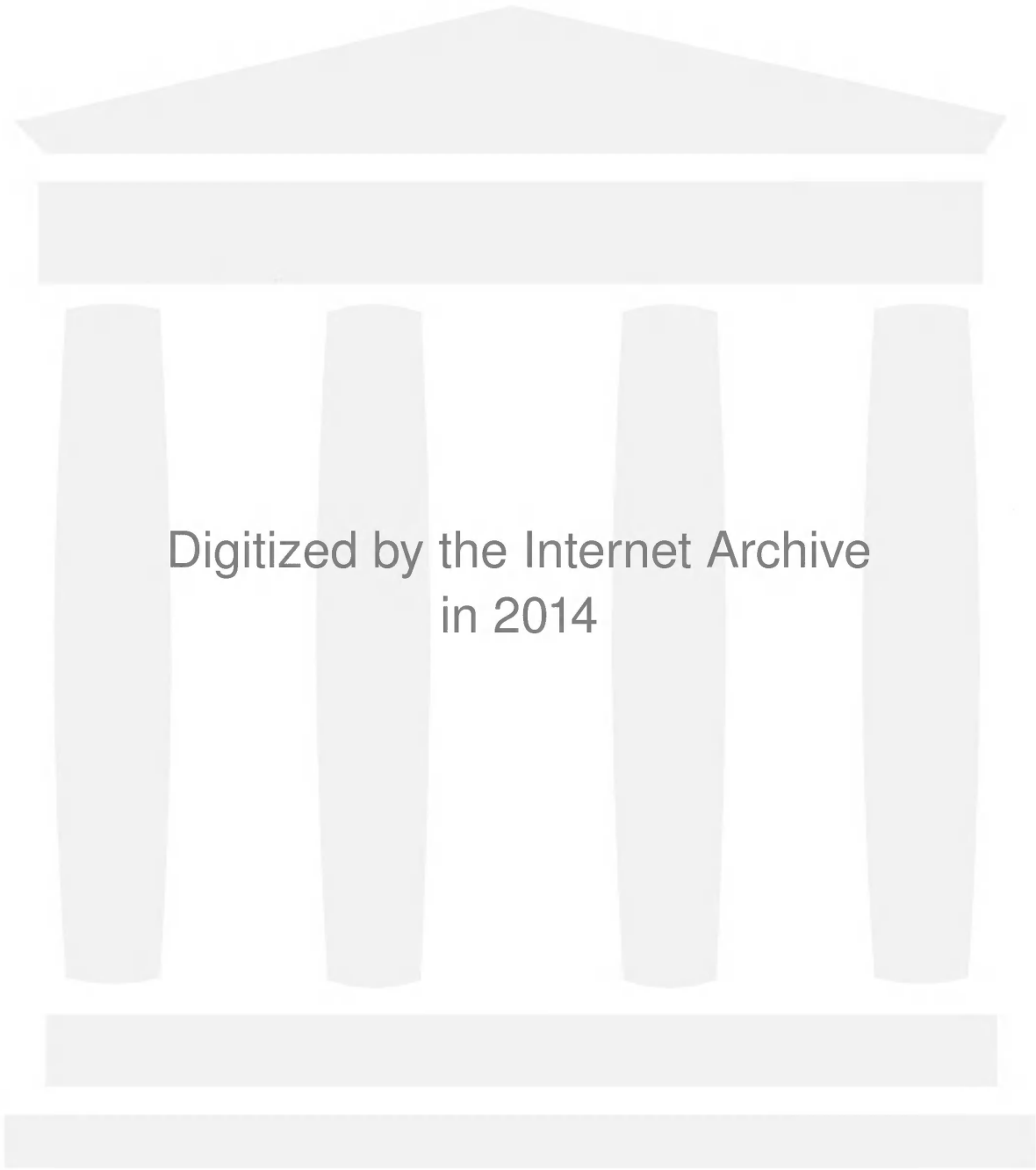
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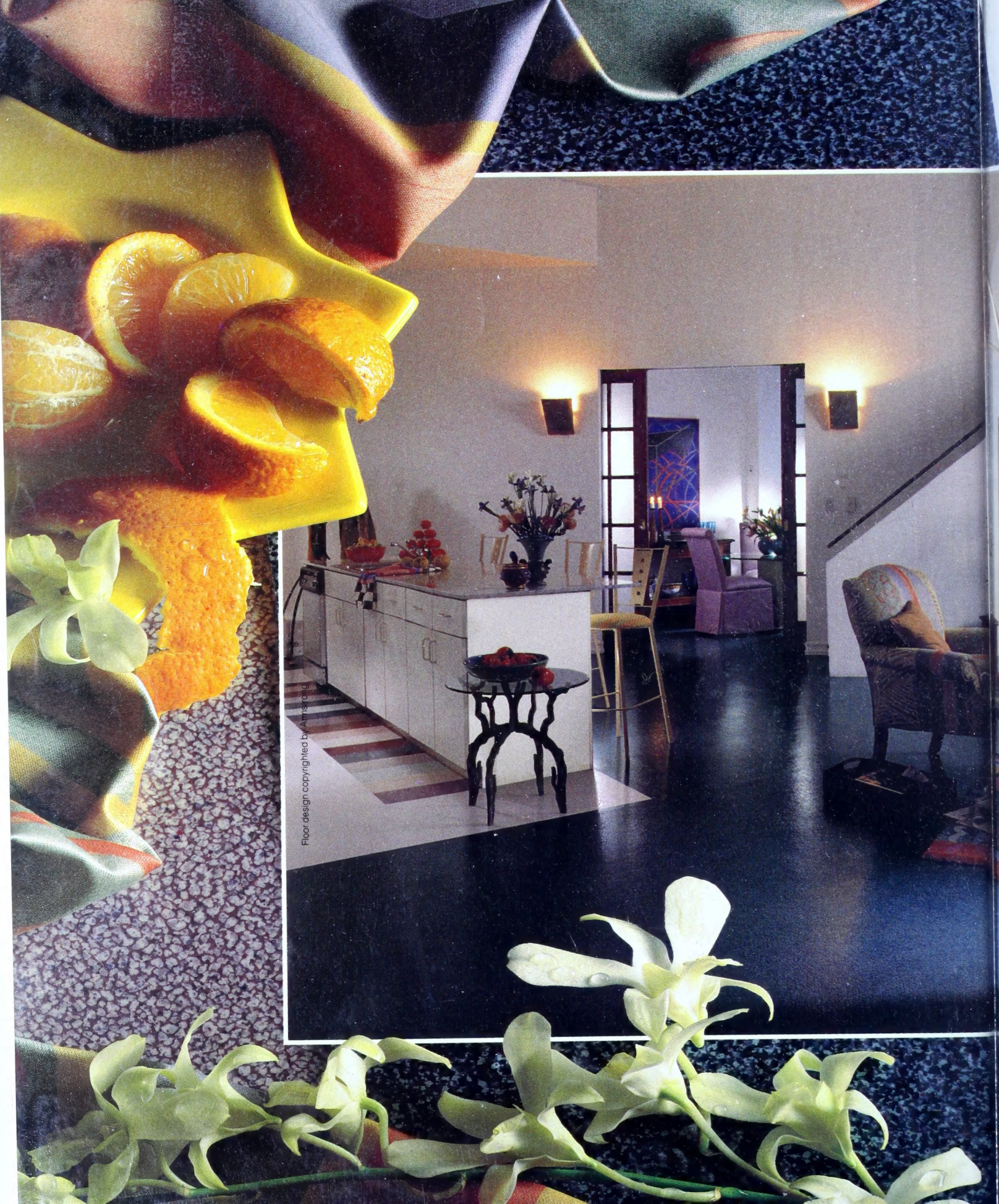
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ON THE COVER: A tropical spirit permeates a room furnished with Ralph Lauren's Barbados modular sofa of woven wicker and bright silk throw pillows. For more hot colors from Ralph Lauren, see page 20. Photograph: William Waldron.



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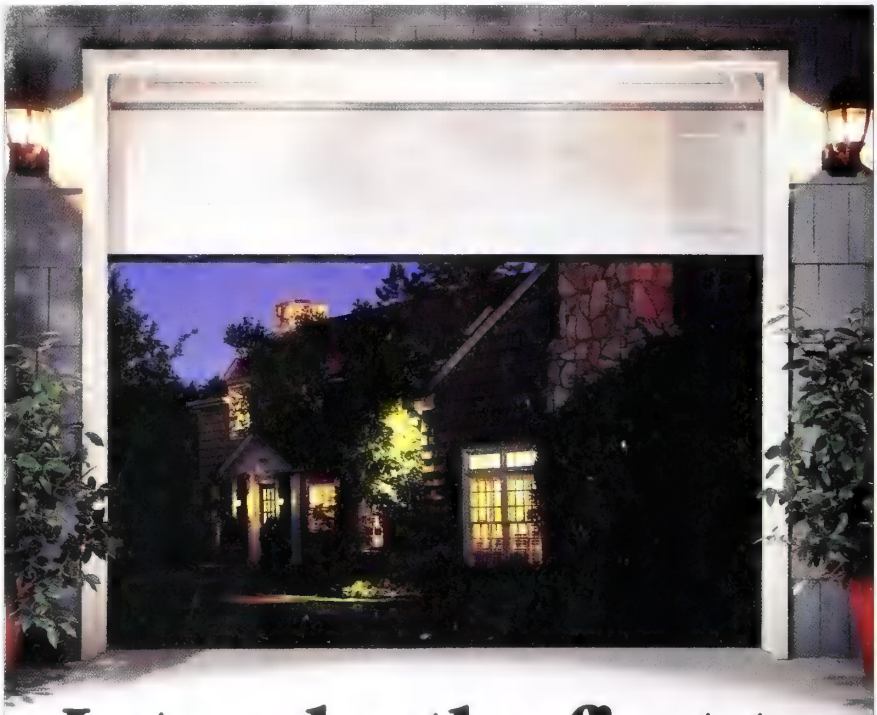
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A packet of snapshots



"YOU'LL UNDERSTAND WHEN YOU'RE older." As children we accept that implicit promise of an explanation—in some vague time to come—of all that we don't understand about our parents' lives. Only when we are older do we realize that there are things we may never understand, about their lives or our own, and that the best we can hope for are clues. So it is with the mysterious moves of my childhood.

I can still hear my mother on moving day. "Ye gods, how I'd love to live in a hotel!" she is saying, using her best drama-school diction, arms outstretched, eyes rolled heavenward in deliberate avoidance of wooden crates leaking excelsior, barrels stuffed with crumpled newspaper, and odd bits of furniture standing exactly where the movers had left them.

In her bridal year she had lived in a New York hotel.

"Your father thought I was looking for an apartment, but I was actually going to auditions," she once confided to my brother and me. Either the auditions or her method of contraception failed, because instead of a career in the theater, my mother had launched herself willy-nilly on a career of motherhood and ever-larger suburban houses, mostly rented by my father and moved into, sight unseen, by the rest of us.

Minor in geographical scope—Midwest to East Coast—our moves were major in number: seven by the time I was eight. Some were Depression-related: Moving was better than unemployment. Others, I now realize, were symptoms of a certain restlessness in my father that he gradually outgrew and that might have been related to his service as an infantry officer in France during World War I—a time when he fought in the trenches and was gassed.

Hotels were by then out of the question; even my mother saw that. But she used to speak longingly of the brief time we had spent in a three-room apartment on the North Side of Chicago. "It was only an efficiency apartment, but I loved it," she would say. "Efficiency apartment" was one of those Depression-era terms intended to make people feel good about being hard up. If they couldn't afford space, at least they could have everything within easy reach. Later I wondered how efficient it could have been for my mother to have all of us—the dog, the cat, my father, my brother and me—within easy reach. I decided that what must have appealed to her was the hotel-like aspect of those living arrangements.

My brother and I also loved that apartment, not for its efficiency but because it sat smack on Lake Michigan, with a patch of beach on which we spent every day of the summer of 1931. We liked the apartment less in September when we went off to a school where we sat two to a desk meant for one, and where we thought the teachers were mean. We knew about the Depression—we'd heard of it from our parents and on the radio, we'd seen the word in the newspapers—but I don't think we had any idea that our teachers in the crowded school weren't being paid, that they weren't many much as they were overworked.

We resigned ourselves to the defects of the Swift School, thinking we wouldn't be there long anyway. We seldom went back in September to the school we had left in June, and as the list of schools lengthened we liked to recite in reverse order the names of all those we had so far attended: Nichols, Larimer, Lockwood, Tuscan, Nassau, Swift, Border Star, Bristol, Pierre Laclede. The list got me up to fifth grade and my brother up to sixth.

Our teachers in those schools, who presumably read our transcripts, must have anticipated learning gaps, instability, even school phobia; now, looking back at our nomadic childhood, I, too, wonder how we survived. How did my brother and I (our younger brother, who came along later, had a more conventional time of it) manage to do well in each new school, make friends in each new town, invent new games to occupy ourselves with each time we sped along a highway into new territory?

There are many possible answers—we had each other, we had our books, we loved seeing new places—but the real answer was my



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mother, my gently bred, high-spirited mother. Neither dependent nor submissive, she didn't hesitate to tell my father how fortunate he was to have found her, because few women would have put up with constant uprooting. Yet I see now that hard as those moves were, they were also, for her, a stimulus and a challenge. Having put the theater behind her and hotel living into some fantasized future, she proceeded to dramatize our lives, turning each move into a new and exciting production, with parts for all of us.

She was an expert at networking long before the concept had a name. Two hours on the telephone in a new house and she would have created a whole new social life—found out about Scout troops, the local women's club, Episcopal churches High and Low, theater groups if any, and amateur choral societies (she also sang). The social life usually included my brothers and me since, unlike many children I have known (my own, for example), we liked to play with the children of our parents' friends. Intensely sociable, my mother kept in touch by mail with people in every town we'd ever lived in.

The fact that I have vivid, if not strictly chronological, memories of almost every house I attribute partly to the flurry of excited anticipation my mother stirred up over each move, and partly to her way of telling my brother and me of things that happened and things we did in one or another of our houses. We never tired of hearing her stories: they became an oral history that kept our own recollections alive.

> On the sleeping porch my brother and I closed our eyes in leafy darkness and opened them to the pale green of summer mornings in the first fresh heat of day

At 5955 Côte Brilliante in Saint Louis, the second house I lived in but the first one that I remember clearly, there was a small backyard where my mother used to let me sit while she practiced on the upright piano in the dining room. The yard opened onto an alley, and as I sat listening to my mother's music I watched the passing show: peddlers hawking fruit and vegetables; the milkman making deliveries in his wagon, bottles clinking, horse's hooves clattering on the paving bricks; blocks of ice being hauled in huge tongs up the back steps and into the kitchen (that was the last house in which we had an icebox rather than a refrigerator).

Next we moved across the city line to a house in Webster Groves that had an apple orchard in back and a sleeping porch upstairs. My brother and I closed our eyes there to leafy darkness, lit by the sudden spark of a firefly, and opened them to the pale green of summer mornings in the first fresh heat of the day.

In Maplewood, New Jersey, where we spent most of one year, we received on Christmas a beautifully wrapped box of fancy-looking bottles with a card signed by the family next door. The family was duly invited over to share in the contents of one of the bottles. I don't remember much about that, but I do remember my father's astonished comment when he opened the box: "Good Lord," he said, "and all this time I've been driving to Newark in the dead of night!"

The comment, meaningless to me at age seven, made sense later when my mother had added it to her repertoire of what happened when and where. It seems that we lived in Maplewood during Prohibition. The trips to Newark were made to restock the wine and liquor cabinet and would not have been necessary if we had known that our next-door neighbor was either a bootlegger or a man with very good connections.

In my adult life people have often asked me why we moved so much, and assume that my father was in the military, but in fact he was an attorney. Since most attorneys stay put, there must have been reasons why my father didn't, even if I have never been sure what they were. "Transfer" was my mother's word for our moves, but I know that at least once—on our first move from Saint Louis to Kansas City—my father left one firm for what seemed like a glorious opportunity at another. In a flush of optimism, and in the face of my mother's repeated statements that she never wanted to own a house, *never*, he bought one in the Country Club district, resodded the lawn, joined the golf club and settled in for a long stay. Ten months later his new firm went into bankruptcy and we hit the road for New Jersey, leaving behind us an unrented house.

My mother was not above evoking the Kansas City experience as an object lesson in the perils of home ownership. From that time on we rented, and my mother managed to come as close to hotel living as possible on a moderate income in a suburban house. There was always someone who cooked and cleaned, and someone else who filled in on the regular person's days off. At some point in the morning, my mother would talk to the maid, telephone the grocer, and then, as nearly as I recall, put food out of her mind.

Her system with regard to interior decoration was similar. When we moved into a new house my father put up curtains, paced the floors for carpet measurements, bought new furniture if it was needed. My mother graciously accepted his choices, whether because she liked them or because you don't check into a hotel and change the furniture is hard to say.

I'm sure I often wished for a mother closer to the conventional model, someone who could bake cookies and teach me to knit. But I muddled through cookbooks on my own, and I found one of those stores that give knitting lessons if you buy their yarn. With my mother, I did other things. I remember her taking me and my >



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Please vote by July 1!

And may the best dessert win!

brother to an outdoor performance of *As You Like It* at the Century of Progress Exposition in Chicago in 1933, and I remember a birthday party a year or so later when she took me and my five best friends to hear *Madame Butterfly*. If the art she exposed us to was a bit beyond us, we soon caught up, and in that way, too, she gave us a world that could travel with us.

Eventually my mother did move into a hotel, but it was a hotel staffed by nurses and orderlies, with doctors on call. Many of the residents were on special diets, and many, including my mother, were in wheelchairs. My mother didn't like that hotel, although characteristically, she organized a social circle for herself there. Some members of the circle could converse with her, others could not; it hardly mattered, as long as they could listen.

Long before that time, my parents had moved into the New York City apartment where my father spent the last eighteen years of his life. My mother lived there for 23 more years after my father's death. When my mother gave up her apartment, I went through the accumulation of decades of living that she'd left behind her, and found in a closet several boxes of photographs. Most were snapshots taken by my father. There were pictures of my older brother with his new sled, of my younger brother in his cowboy boots, of me in my confirmation dress, of all of us with our pets—and in the midst of all these was a little packet wrapped in tissue paper and tied with ribbon. Inside were pictures of houses, labeled on the back with the address. There were no sentimental inscriptions on any of them. There didn't have to be; the packet spoke for itself. Or rather, my mother spoke for it. I could hear her voice saying words she had never said out loud, but that I realized I had sensed throughout our lives: "If you know you will have to leave a house, you might as well pretend it's a hotel."

The voice said something else to me but I didn't know what, until a day when I was in Chicago on business and found myself on Michigan Avenue with some time to spare. I asked directions from a woman standing next to me and climbed onto a Number 151 bus. It must have taken at least 45 minutes for t bus to lumber through the fashionable N North Side, with its beautiful, classic bui ings, and into the unfashionable Far No Side, which was an architectural jumble.

In order not to overshoot my destinatio I got out a couple of blocks too soon a walked northward. Suddenly my brea caught in my throat and my feet stopp moving. I felt as if I had stepped into a tir warp. There, bordered by well-tended pl of grass and shrubs and dwarfed by the glas high-rises around it, was a neat, five-sto redbrick apartment building. In front of was the beach, next to it was the courtya where I used to play with my friend Vi ginia, and beyond it was the lake, charco blue in the gathering dusk. As I stood the I felt a profound longing to call to m mother, "Look, they've saved it—your litt efficiency apartment is still there!"

I couldn't do that, but I could look f those other houses in the photographs m mother had so carefully preserved. In Webst Groves, once I was on the right block I im mediately recognized our house, now in th midst of much newer dwellings, the orchar gone, but still looking like the rather elega farmhouse it originally was. The woman wh lived there took me on a tour, and what wanted most to see—the sleeping porch—wa just as it had been. As I left, the woman granddaughter asked me shyly if it was tru that the house was haunted. I said I had neve heard anyone say so, but my unspoken an swer was yes, it is haunted, for me.

So far I have found six of our fourtee houses, and every one is still standing—proo either that miracles happen or that my fathe had a good eye for real estate. But on the da when I reach an address and there is no house or a different house, I will simply tell myself, a my mother must have told herself, that wha you lose can live in your mind forever.

Ann Pringle Harris teaches English composition at the Fashion Institute of Technology in New York City and frequently writes for The New York Times.

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STYLE BEAT

EDITOR: DARA CAPONIGRO



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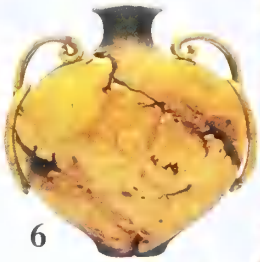
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5. WHAT'S HOT: Barbara Walch's unglazed teapots, shaped like gourds, $130 to $200. *At Ferrin Gallery: 800–732–7091.*

6. CARVED FROM one piece of beech burl, Michelle Holzapfel's Macedonia vase has twisting snakes for handles, $7,200. *From Peter Joseph Gallery: 212–751–5500.*

7. SO TIMELY: Sculptor Poe Dismuke created the twig effect of his grandfather clock with a clay-on-plywood technique. Inside: quartz clockworks and a ding-dong chime, $3,000. *By Poe Dismuke: 707–778–1699.*

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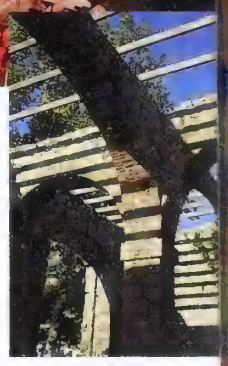
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Bella Barcelona

The big story this month is the Olympics, but a more lasting saga is how the city has redesigned itself—from reclaiming beaches and creating parks to sprucing up famous old buildings

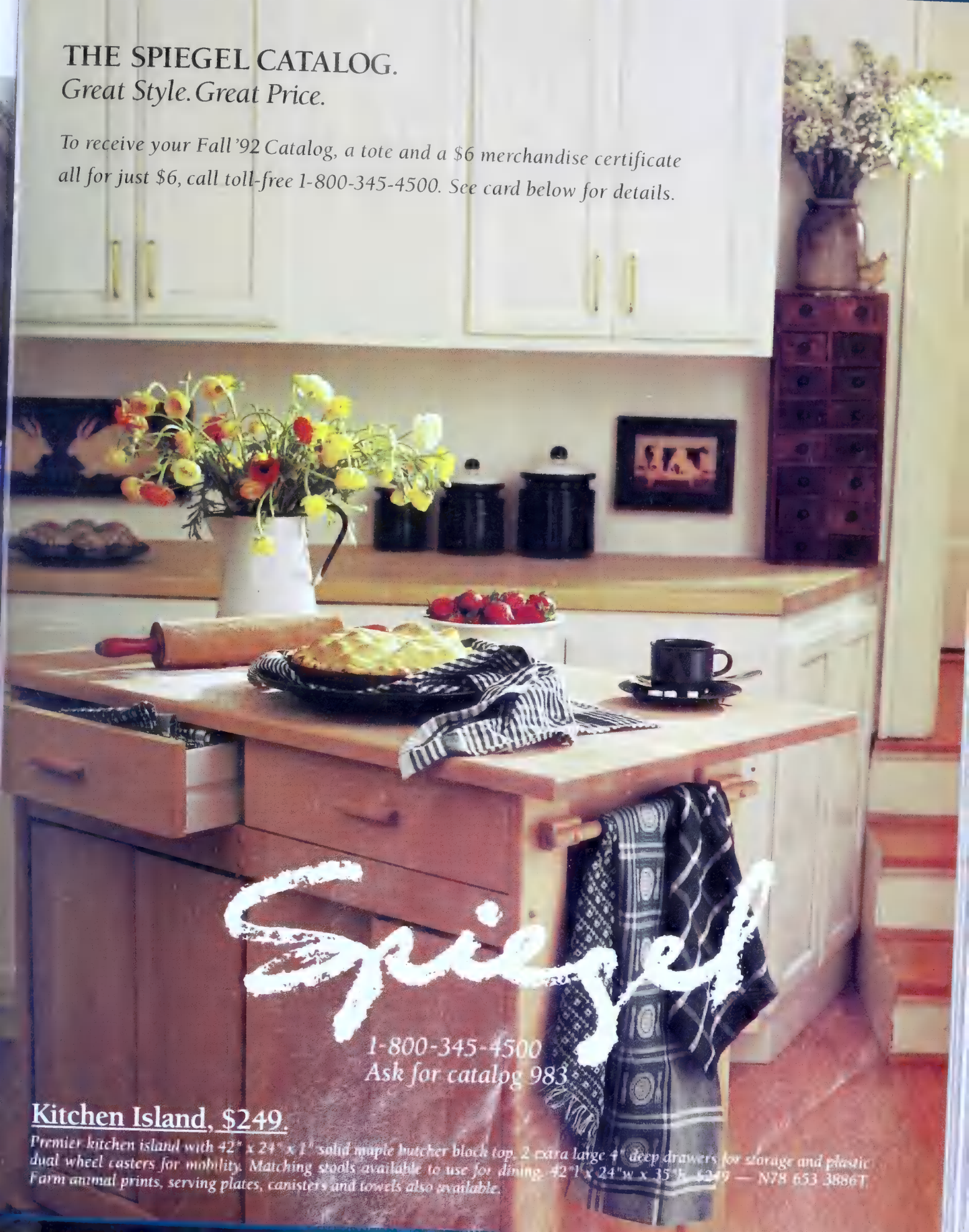
WHEN THE LAST DIVER HAS sliced through the pellucid waters of a mountaintop swimming pool and the 1992 Summer Olympic Games are over, do not think the moment to visit Barcelona is past. If the activist mayor and his hardworking cohorts have their way the real star of the show will be the city itself—capital of that energetic province, Catalunya (Catalonia), and the most sophisticated and stimulating destination in Spain. The Olympics prompted an investment in what may be the most ambitious urban design project of our century—$8 billion worth of civic improvements, from telegenic Olympic stadiums to tree-lined highways paved with sound-absorbent asphalt to neighborhood parks where teenagers on skateboards sail over scalloped mounds of concrete.

But Barcelona's recent design explosion—really a chain reaction ignited in the post-Franco mid-1970s, with sizzling night spots, elegant home furnishings and refreshing pocket parks—is not the first such burst of Catalan creativity. It happened once before around the turn of the century with a movement known as Modernisme, when a convergence of taste, money and nationalism spurred rapid growth and an effervescent style. The two periods are in some ways parallel: Both occurred after long bouts of political repression and both transformed the cityscape.

In fact, great design here is centuries old. In a fascinating excavation underneath t Museu d'Historia de la Ciutat you can wa along the streets of the old Roman colo and read ancient inscriptions in stone, consi ered the finest graphics in the Roman

A sampling of Barcelona's best, clockwise from top left: The Tàpies Museu The ornate 1908 Palau de la Música Catalana. Parc del Clot, designed around t remains of a 19th-century railway structure. The Olympic Stadium, built for the 1929 Exposition and refurbished for the 1992 Olympics. The roof terrace of Casa Milà by the famous Modernista architect, Antoni Gaudi

BY CHRISTINE PITTEL


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Empire. Splendid examples of Gothic architecture abound in the Barri Gòtic, Barcelona's Gothic quarter centered on the grand cathedral. During the 14th and 15th centuries the city prospered, commanding the trade routes to the Orient and, along with Venice, the Mediterranean. Surprisingly, however, there is little Renaissance, baroque or neoclassical architecture, and the explanation is twofold and simple: Queen Isabella I, who financed Columbus's expedition, came from Barcelona's longtime rival, Castile, so Barcelona was barred from the lucrative American trade. Then, to compound its problems, Barcelona chose the wrong side in the War of the Spanish Succession (1701–1714) and was severely punished; the city was forbidden to expand beyond its medieval walls.

In 1854, when the walls were at last demolished, Barcelona was eager to build. A plan establishing a regular and spacious grid of streets was adopted for the new extension called the Eixample, where the wide avenues look very much like the boulevards of Paris. This physical liberation sparked a cultural renaissance. Finally Catalunya could express its own identity, more European than Spanish (the Catalan language is related to Provençal), and the architectural result was Modernisme.

To say that Modernisme is the Catalan version of Art Nouveau only begins to describe it. Yes, there are sinuous limestone curves and contortions of wrought iron, but the configurations are too eclectic to categorize. Modernisme was more an impulse than a single "look." Architects were reaching back to Barcelona's proudest memory, the Gothic era, in an effort to reinvigorate Catalan nationalism. Their work, inspired by Art Nouveau, was suffused with the Moorish taste for pattern and combined with an overlay of Gothic imagery.

Modernisme flourished from 1888 to 1908, and stamped a new adventurous style on the city. It produced several remarkable architects and one genius—the fantastical visionary Antoni Gaudí. Gaudí's unfinished cathedral, the Sagrada Familia, has become the emblem of Barcelona. A devoutly religious man, Gaudí spent 43 years on this obsession and for the last fifteen years of his life renounced all other commissions. Melting sand-castle spires aim toward the heavens, doorless arches are encrusted with all sorts of natural imagery, and birds nest in the sculpted stone nooks and crannies. The vivid figures on the Nativity Facade are cast from life; Gaudí found Joseph among his laborers. When Gaudí was reminded of the impossibility of his task, his response was, "My client is in no rush."

The most popular element of Barcelona's redesign is the seafront esplanade

You could wander a 100-block area of the Eixample, from Carrer Aribau to Passeig de Sant Joan, from the Rondes to La Diagonal, and admire Modernista buildings on almost every corner. But a shorter walk along this area's central axis, the Passeig de Gràcia (Barcelona's Fifth Avenue), will show you several of the movement's masterpieces. Near the Plaça del Catalunya, the knuckle between the old and new city, are three signature buildings by the three most renowned Modernista architects, all on the same "block of discord." (Never before had Barcelonans seen such diverse dwellings cheek by jowl—hence the nickname.) The Casa Lleó Morera (#35), a filigreed white wedding cake made of stone, was built by Lluís Domènech i Montaner in 1906. Upstairs on the first floor, in the offices of the Patronat de Turisme, you can take a discreet peek at the extravagant Art Nouveau decor by Gaspar Homar. The ladies in a mosaic picnic mural have porcelain faces and hold sterling silver champagne glasses. The ornate Casa Amatller (#41), sporting a stepped Dutch gable inlaid with tile, was remodeled in 1900 by Josep Puig i Cadafalch. Next door is the tour de force of the trio, Gaudí's 1906 Casa Batlló, a blue-green, turreted fairy-tale cottage faced in chips of ceramic tile, with a writh dragon's backbone crowning the roof. W between the bonelike pillars into the undu ing vestibule to experience Gaudí's spatial nius—it's like being inside the belly of beast. A wooden staircase carved into ve brae winds up to the main floor.

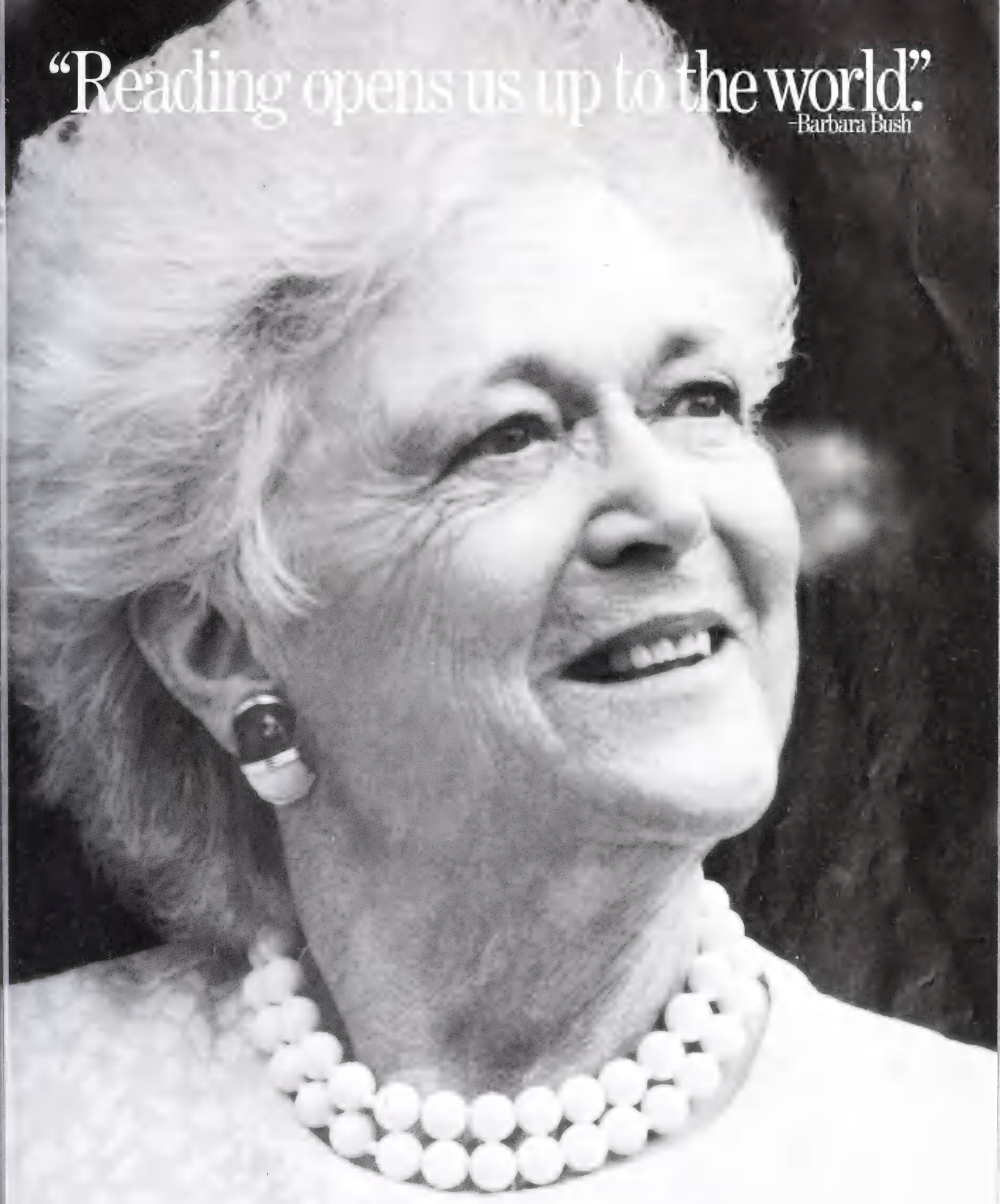
A quick detour onto Carrer D'Arago lead you to one of the first Modernista bu ings, designed by Domènech in 1886 (#25 In 1990 his great-grandson brilliantly worked the interior to house the Funda Antoni Tàpies, a showcase for Spain's m famous living artist. A whirling cloud wire—a Tàpies sculpture—tops the roof.

Back on Passeig de Gràcia, Gaudí's C Milà (#92) is still startling to come upon. looks like a prehistoric cave dwelling—a sen ously curved stone facade with lidded windo opening into amoeba-shaped rooms. Barce nans dubbed it La Pedrera—the Quarry. Y can walk under the attic's parabolic arches— Gaudí trademark—out onto the roof terra with its surreal chimneyscape. These sta warped shapes are like mysterious hooded f ures, surfaced with bits of broken bottles white ceramic tiles, cracked into pieces mold around Gaudí's compound curves.

Do not leave Barcelona without attendi a concert at Domènech's exuberant 19 Palau de la Música Catalana. This must what it's like to sit inside a Fabergé East egg. Cabbage-rose ceramics blossom fro column capitals, carved stone Valkyries horseback charge the stage and a stained-gl ceiling swells into a kaleidoscopic chandelier

History tends to repeat itself, and whe Catalunya lost the Spanish Civil W (1936–1939), Franco punished Barcelona. N money came from Madrid for any repairs, a the Catalan language was banned. When t dictator died in 1975 it was as if the wall once again, had come tumbling down. Th pent-up energy was explosive. As British-bo architect David Mackay, partner in the city foremost firm, comments, "When you put lid on things for forty years, the pot boils."

The first democratically elected mayo Narcís Serra (now vice president of Spain was under pressure to fix the city fast and



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joined forces with Mackay's dynamic partner, architect Oriol Bohigas, to figure out what could be done on a meager budget. Roads were inadequate. Areas of the crowded city (population: 1.7 million) were a mess, having fallen prey to developers during the Franco era. There were no green spaces where neighbors could congregate. Bohigas prescribed immediate "interventions" to give people a sense that something was changing for the better. He put Barcelona's best architects to work shoehorning pocket parks into the "nowhere" regions. Artists were enlisted to design site-specific sculptures for the new plazas. An abandoned quarry became a public swimming pool at Creuta del Coll, where Basque sculptor Eduardo Chillida's powerful steel claw hangs dramatically between the hillsides. Today there are well over 100 new public spaces, and the artists involved include such international names as Anthony Caro, Bryan Hunt, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, Beverly Pepper and Richard Serra. It is the most successful and wide-ranging art-in-public-places program in the world.

Because these parks have been implanted all over the city, they are off the tourist's beaten path and it requires persistence to see them. There is no easy walking tour, but a map called "Urban Spaces 1981–1991" is available at the bookstore in the Palau de la Virreina (La Rambla #99). I was particularly impressed by the Park del Clot, the Park de L'Estació del Nord and Fossar de la Pedrera.

In order to tackle the city's larger urban problems, Barcelona needed an infusion of cash. It was Narcís Serra's idea to go after the Olympics and to use the Games to restructure the neglected metropolis.

Oriol Bohigas and his colleagues chose four areas in four unfinished corners of the city to develop as Olympic venues, then connected them with a ring road. [illegible] boldest gesture turned out to be the [illegible] popular. They leveled an obsolete [illegible] house district down by the port—a [illegible] no-man's-land of railroad tracks, hig[illegible] lanes and abandoned factories. What [illegible] be an urban void separating the city [illegible] the water was transformed into a seafro[illegible] planade, a marina and the Olympic Vi[illegible] For the first time in over a ce[illegible] Barcelona turns its face towards the[illegible] Barcelonans used to ignore the beach, [illegible] was filthy, but this fresh 250-acre wate[illegible] neighborhood, complete with skysc[illegible] hotel and five kilometers of recla[illegible] beach, helps make the city feel like a re[illegible]

Three dozen teams of local architects [illegible] each assigned an apartment block i[illegible] Olympic Village. Unlike the fanciful [illegible] ernista concoctions, these building[illegible] strong, silent types: handsome brick [illegible]



:s, six stories tall. After the athletes have e home, the new owners move in.

troll along the Moll de la Fusta, the palm- d pedestrian promenade where the ring d dips underground so that you can walk ight down to the waves. Architect Alfredo ibas and the artist Xavier Mariscal designed of the lively seafood restaurants here, Gam- ius, with a giant smiling crustacean perched he roof. This ubiquitous design duo has also gned a nightclub, Torres de Avila, a spec- ilar fantasy of astrological symbols, sun, on and a revolving constellation of stars, lo- d up on the mountain of Montjuïc.

Montjuïc is Barcelona's Acropolis. Here will find several fine museums, including Fundació Miró and the Museu d'Art de alunya—currently being renovated by Ital- architect Gae Aulenti. Nearby is the celona Pavilion, that pristine monument of International Style, built by Mies van der Rohe for the 1929 International Exposition and recently reconstructed. Here, too, is the Olympic Ring. Barcelonan architect Federico Correa and his team collaborated with Italian architect Vittorio Gregotti to refurbish the open-air Olympic Stadium, originally built for the 1929 Exposition. Japanese architect Arata Isozaki designed the Palau D'Esports Sant Jordi, the stadium where gymnastics events will be held under a hovering, wavy dome. This huge roof was constructed on the ground, then raised in one piece 148 feet in the air by twelve hydraulic pistons. Completing the Ring, Ricardo Bofill designed the new sports university, a modern Greek temple made of concrete cast on-site and bleached in a chemical bath to look like limestone.

The list of star architects goes on. I.M.Pei, Richard Meier, Frank Gehry and Norman Foster are all doing projects for the city. While the fans cheer and the athletes go for the gold, the real winners of this Olympics are the citizens of Barcelona. Come see the latest layer of a rich architectural history—a triumph of Barcelona's talent for design.

TRAVEL TIPS

My favorite hotel, the Condes de Barcelona, is a gracefully updated Modernista building at 75 Passeig de Gràcia. Some suites have a view of Gaudí's Casa Milà. *Barcelona Access* by Richard Saul Wurman (Access Press, $17) has extensive coverage of the city's architecture, and *Barcelona-walks* (Henry Holt, $13) will give you an intimate look at five old neighborhoods. For more specific information, call or write the Tourist Office of Spain, 665 Fifth Avenue, New York 10022; 212–759–8822.

Christine Pittel writes often for House Beautiful on architecture and design.



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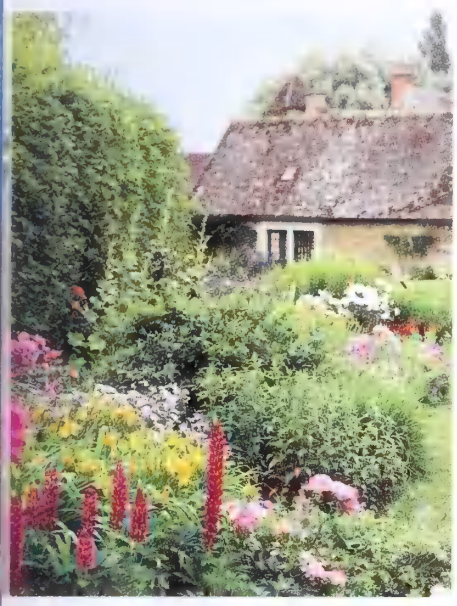
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At Apremont, his family château, Gilles de Brissac gardens in the English manner. He pays homage to Sissinghurst in his white garden (right) and in informal beds (above) mixes colors, cottage style.

A French revolution in gardening

Are the new gardeners of France renouncing their heritage of formal designs in favor of romantic English gardens?

FOR NEARLY A CENTURY, gardening was a lost art in France. Not completely lost, of course, because the roses continued to bloom at the Parc du Bagatelle in the Bois de Boulogne, the parterres and woods of Versailles were meticulously maintained, and a handful of families—owners of old châteaux like Vaux-le-Vicomte, Villandry and Villandrances—took good care of their own gardens. But many historic landmarks were lost, a number of nurseries dwindled for lack of customers, and most French men and women had no interest in digging and planting.

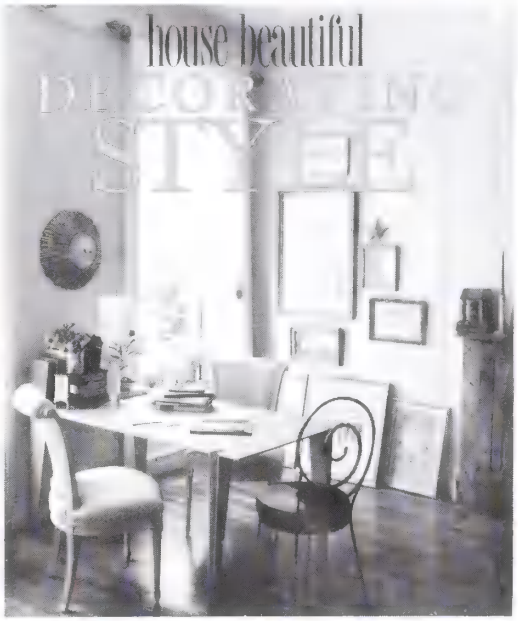
Today all that has changed. The French, like the Americans, are mad about gardening. Six monthly magazines are published on the subject, and decorating magazines regularly print special supplements. Not a week goes by that I, as a garden designer, do not receive an invitation to an important horticultural festival. Regional garden clubs are flourishing, and flower shows are being organized all over the country. Two of the best—one at St. Jean de Beauregard in April and Courson in May—may someday rival the Chelsea Flower Show in London.

The gardening renaissance, which began slowly in the 1970s, has gathered momentum in the past ten years as people have become more environmentally aware. Nature is "*très à la mode*," as the French are fond of saying. Then, too, the stress of city living has driven more and more people to live in small towns and suburbs. They commute to work on the fast French trains and get home in time to garden in the plots behind their houses.

The arrival on the market of pot-grown plants (called containerized plants in the United States) has helped fuel the gardening boom by extending the planting season. Before this technique was perfected, gardeners bought perennials and shrubs from local nurseries and rushed home to plant them before the roots wilted. The planting season was restricted to autumn and early spring. In the temperate climate of France we can plant our own pot-grown perennials and shrubs practically all year round. Thousands of these container plants are shipped from Holland, Belgium and Italy, and are sold in the garden centers that are springing up all over the country. >

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(In my recent book, *The Plant Finder*, 600 plant centers and nurseries in France are listed.) And small French nurseries, usually family businesses, are growing interesting varieties—plants that were previously available only in England. Of course, England is still the mecca for rare and beautiful species.

French gardeners are experimenting with plants they have never seen before. Evergreens like *Nandina domestica*, *Photinia* 'Red Robin', and *Choisya ternata* are favorites, as are the various silver-leafed plants. Old-fashioned roses, impossible to find ten years ago, are now being widely cultivated. Numerous daylily and hosta hybrids (popular weed suppressors) and a vast range of hydrangeas are also dear to the French gardener's heart.

Travel has been another major influence in the gardening boom. As travel became cheaper, French vacationers began to go abroad more often, especially to England where they visited stately houses and gardens. They returned home to lament their neglected plots and to long for English-style gardens.

Indeed, almost everyone in France seems to want an English garden. This is certainly true of the people who consult me. By this, they do not mean a particular style of landscaping, but a romantic setting with lots of pastel flowers, a variety of evergreens and perhaps a lawn. What appeals to most French people about English gardens is that they are places to go into—outdoor rooms to sit in and enjoy the pleasure of being out-of-doors.

Classic French gardens are not like this. Designed to be seen and admired from inside palaces and châteaus, they did not encourage outdoor living. Indeed, the gardens of Versailles were planned so that the best view is from the king's bedroom. A stroll along manicured paths, keeping one's feet dry while admiring orderly rows of annuals within the boundaries of neatly clipped box, was the French version of enjoying a garden.

The romantic gardens I design, however, will never be slavish imitations of those across the Channel. What I like is a Continental version of an English garden—informal planting in a formal layout. The best description might be the geometry of Le Nôtre (w designed Versailles and Vaux-le-Vicon with the lush profusion of Gertrude Jek Monet's garden at Giverny is a good ex ple. With flowers overflowing their beds i riot of color, this looks like a cottage gar but the framework is rigorously symmetri

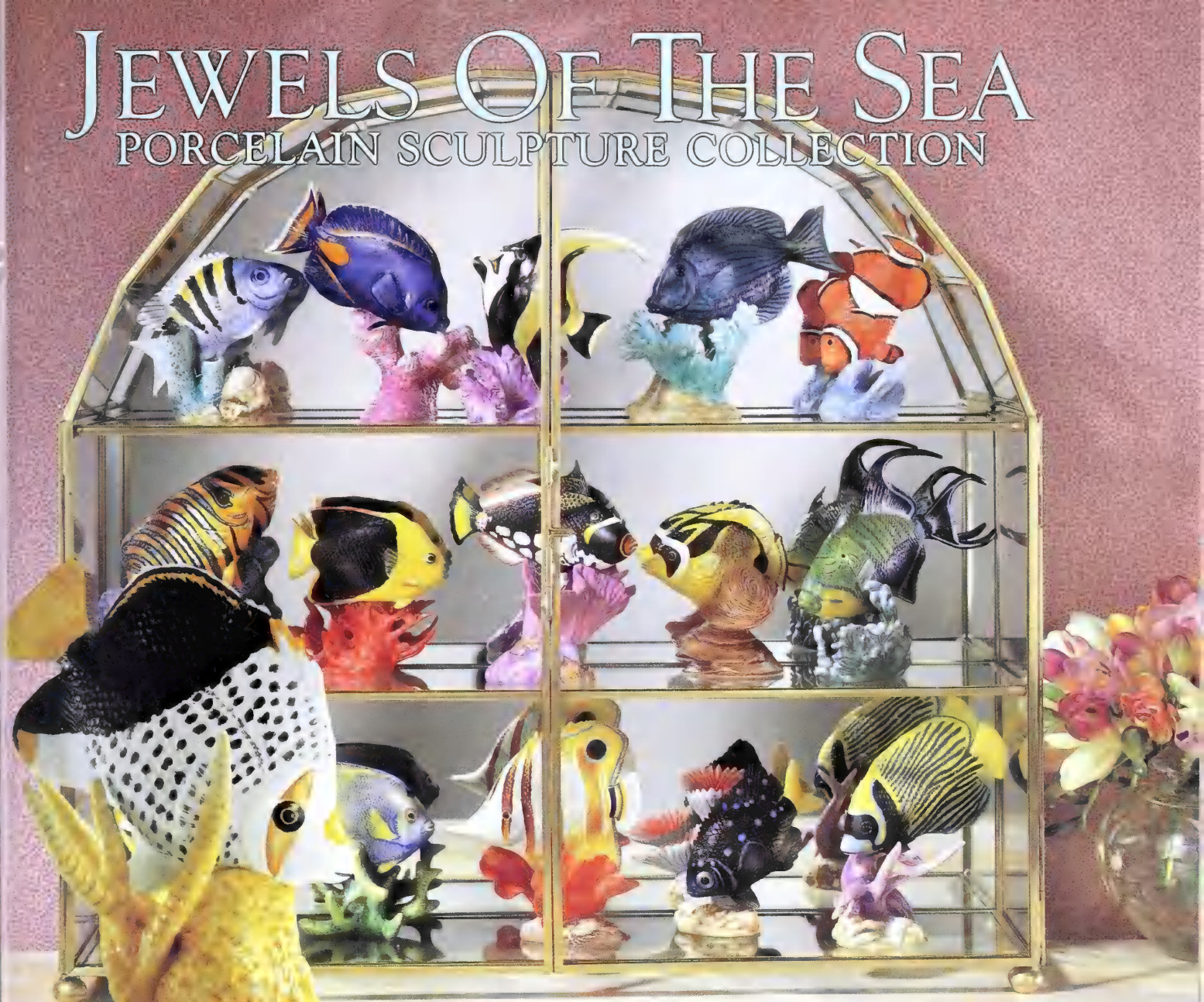
I use box to edge the formal beds, or milder climates santolina or lavender. To ary, which was popular a century ago, is m ing a comeback. It gives form and inter during the months when flowers are scar Classic shapes—columns, balls, pyramids— used amid informal planting or as exclamati points to focus attention on steps and path

I feel that gardens are not big enough too to indulge in Miss Jekyll's beautiful seaso borders: the primroses massed for spring, tli a rose garden for summer and further along the garden (and in the year) a spectacu double border of asters. The new Fren garden has to compromise with roses, bul shrubs and perennials all mixed together one bed, then filled in with annuals for t bare patches left after the early spring sho This is not so different from ancient medie gardens, where symmetrically design parterres edged with box were freely plant with an informal mixture of medicinal plan flowers and aromatic shrubs. It was not un much later—in the 18th century—that plan of one species filled each border, and ros were segregated in rose gardens, shrubs shrubberies, and annuals were planted li soldiers on parade.

As final proof of how enthusiastically th French have taken to gardening, they a finally beginning to open their gardens to th public. This custom, which is practiced a over Britain, was for so long quite unaccep able in France. Walls, fences and hedg were there to protect gardens from stranger eyes. But when all is said and done, if yo create something beautiful it is only natur to want to show and to share it.

Anita Pereire was born in England but moved t France when she was married. She is the coauth of Gardens of France *(Harmony Books, 1983).*

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In Washington, D.C., a handful of decorators use color, wit and imagination to create a haven for youngsters with AIDS

IT ALL STARTED WITH A WOMAN who rang the bell and identified herself only as Albina. "We didn't know who she was," says Joan McCarley, cofounder of Washington's "Grandma's House," the first home in the country for children with AIDS. "But you should always entertain strangers as though they were angels."

This one was. She reappeared one day with $325,000. Cash. And asked Joan McCarley to please buy another house for the children. "We never dreamed she was a countess," says McCarley.

Albina, the countess du Boisrouvray, had an only son who died at the age of 24 in a helicopter crash. Since then she has sold off $50 million worth of jewels to finance "living memorials" to him all over the world. Her gift to Washington, the François-Xavier Bagnoud House (named after him), came complete with a blank check to cover the operating costs, including staff salaries, "forever," says McCarley.

"It was pretty inspiring," says Joseph Paul Davis, a Washington decorator who was volunteering at one of the four existing Grandma's Houses when the mystery countess delivered her gift. It moved him to do something grand.

He corralled fourteen of his colleagues, and each of them selected a room in the new F House (a DIFFA project), planned for child from deprived backgrounds who are five to years old and infected with the HIV virus. decorators were to design the kind of envir ment "that to a sick child who lay in bed," Joan McCarley, "would be inspiring."

Trish Cavallaro and Jonathan McInt took the entrance foyer, dipped their ha in paint and left handprints over every i of wall. The pattern leads all the way up steps to the second-floor bedrooms. In living room, Mary Drysdale stenciled bi stars and swirls on lemon-colored wa Larger-than-life crayons lean against the ti fireplace, and a kitschy pair of dinosaurs st at each end of the mantel. But most amus is Drysdale's play table with chairs painted to resemble a sky and four clou

Amy Cornell was asked to do a dini room that would accommodate big fam meals. She started with a Niermann We table and sideboard. But the whimsy of t room is their chandelier—an iron fixture dr ping with strands of crystal "hard candies."

Nothing was left untouched—from t back porch, with its "designer recycling bi to the kitchen floor, tiled like an argyle sock

But in the bedrooms the decorators rea let loose. One room is an ocean with wa up near the ceiling. Another room is a circ its ceiling like the inside of a tent, in carni blues and yellows. And farther down the h it's a jungle in the room by designer Ga Lovejoy and painter Kay Jones. You ca miss the elephant with teal-striped tusks the wall behind the twin beds. A steel "vin crawls around a window, and a stuffed mo key crawls on it, waiting to be hugged.

Lighthearted details, clockwise from top left: handprint wall; candy chandelier over the dining table; the living room's lemon walls and taffy-pink tables; a bedroom with a jungle theme.



BY LISA DePAULO



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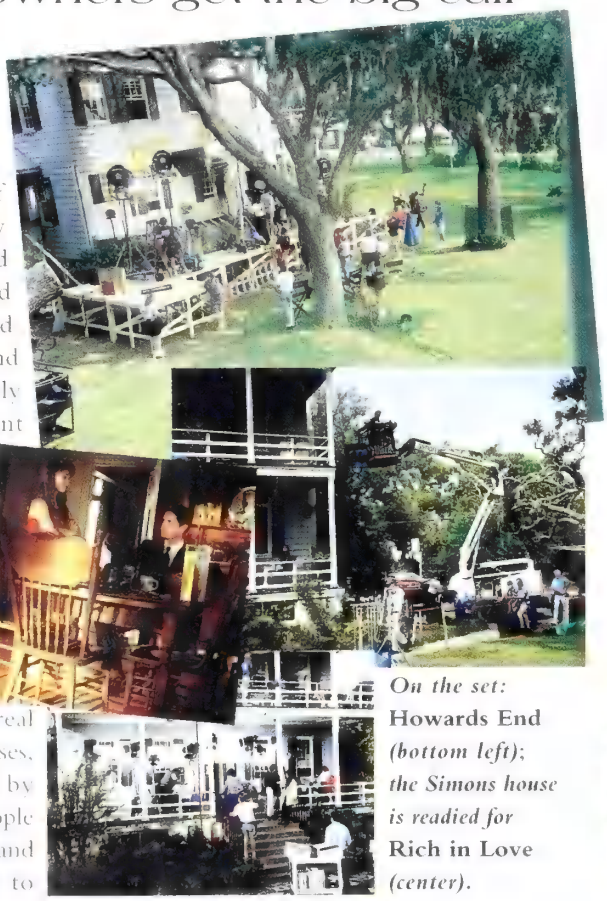
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Going Hollywood

Location scouts search out houses to cast in movies. Here's what happens when real-life homeowners get the big call



IN JUNE, "BEST SMALL HOU 1990," sponsored by House Beauti and the American Wood Council, ma its debut in *Housesitter*, with Ste Martin and Goldie Hawn. Martin (b low) plays an architect who builds t house for his girlfriend; despite charms, she dumps him. Hawn is a c artist who moves in and makes t place and Martin her own. The direct visited the house (above), designed Trumbull Architects, and fell for it. designer Ida Random oversaw the co struction of a replica and added a f flourishes, including a Jacuzzi beneath picture window. The plot thicke when Hawn decorates Martin's maste piece in her own flea-market style.





On the set:* Howards End *(bottom left); the Simons house is readied for* Rich in Love *(center).

HOARDS OF STRANGERS tramped through Grange and Janice Simons's house in Mount Pleasant, South Carolina, for months last year, wielding heavy equipment, buckets of paint and jars of messy makeup. They gutted the kitchen. They smashed down walls. They papered and painted to make the house look worn and leaky. They drove all over the lawn and they helped themselves to the family Volkswagen. "It was a very pleasant experience," said Grange Simons.

Rich in Love, a film by the team that created *Driving Miss Daisy*, will open this fall and will star not only Albert Finney and Kyle MacLachlan, but also the Simonses' clapboard-and-brick house overlooking Charleston Harbor. The film is one of many that are shot each year in real houses rather than on sets. Some houses, like the Simonses', are discovered by scouts for studios, some belong to people who know people in the film business and some are marketed by their owners to movie companies, either directly or through agents known as location services. "Having a film crew in your house can be awful or wonderful, but it always gives you something to talk about at dinner parties," says Monica Randall of Oyster Bay, New York, who represents owners of mansions on Long Island.



What was wonderful for the Simonses was being able to watch and participate (they spent a lot of time chasing a noisy bird from the garden where was interfering with shooting). Also they had been planning to model anyway, and the studio undertook much of the demoliti they would have had to do themselves. The crew did them an ad tional favor by replacing the Spanish moss that Hurricane Hugo h ripped from the live oak trees on the property (the hanging m lends romance and reminds Grange Simons, who grew up there, his childhood). The money wasn't bad, either. Filmmakers pay b tween $500 and $20,000 a day for the privilege of turning a hou

a celebrity. For many homeowners, however, the money isn't the attraction. "I would have done it for nothing," said a woman se Victorian town house in London was a setting for *Russia e.* Why? Between takes Sean Connery sat beside her stove and ıssed kitchen decoration. Roland Mochary, whose family owns a ıic mansion in Montclair, New Jersey, which features, among r things, the marble bathroom of Claus and Sunny von Bulow in *rsal of Fortune,* is now in a position to report that Jeremy Irons is d of ghosts and that Nick Nolte wore elevator shoes in *Q & A.* a Sommer, who regularly rents out her Stanford White–designed e in Locust Valley, New York, helped Maureen Stapleton with ;word puzzles and baked strudel for Bette Davis.

nother boon is that film companies leave behind some desirable acts. The couple whose chic SoHo loft was cast as Elizabeth ins's apartment in *Big* now store their books on shelves the set

Sometimes what a homeowner likes *least* bout her house is what a director likes most

ıgner commissioned. Roger and Caroline Shapland, whose teria-draped 18th-century house in Oxfordshire was cast as wards End in the film by Merchant Ivory, now have freshly ered and painted rooms. Laura Sommer is the proud owner of ırious sheets that had been bought for Christopher Plummer to on in *Little Gloria, Happy at Last.*

Most scouts seek places with high ceilings, good light, privacy, and ce to store equipment and park vans. Beyond that, what makes n choose a house may have little to do with what a homeowner s about it. They don't necessarily sign you up because they love at you did with your living room. The family who rented their anfront villa near Palm Beach for *Traces of Red,* an erotic thriller ning later this year, thought their French Provincial living room elegant. But the crew transformed the family's dining room into a dlelit living room where Lorraine Bracco seduces Tony Goldwyn.

The London town house that was the setting for the scene in *Russia se* in which Sean Connery is trained as a government spy was dis-guished by its uncluttered surfaces and cream-colored furniture. e owner was astonished when the art director told her that he'd sen the house because it "lacked personality" and looked like the d of place MI6, the British intelligence service, would employ for h a purpose. "I wanted to say, 'Your lack of personality is my good ısekeeping, Buster,'" she said. "I like ceramic asparagus as much as one else, but it doesn't go with my look."

n fact, sometimes what homeowners like *least* about their house is at a director likes most. A Berkeley, California, couple who own >

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a Craftsman-style brown shingle house full of Mission furniture had just found time to schedule a much-needed paint job of the house's trim. Then out of the blue a scout for the film *Class Action* knocked on their door, the house was chosen, and the set director asked them to hold off painting until shooting was finished: A tidy demeanor wouldn't have been right for the residence of Gene Hackman, who was to play a sloppy leftist lawyer. "They were tactful, but we know they picked our house because it was the slightest bit shabby," said the woman who lives there.

Occasionally crews want to revamp the place entirely. Roland Mochary of Montclair, New Jersey, says there's a special way that film people approach homeowners to make it sound as if they're not asking for much. "They always say, 'Can we just...' and then they fill in the blank: take the side off your house, blow up your garden; you name it, they want to do it."

Often the studio wants more than just your space: it wants your lifestyle. One easy way to appropriate a way of life is to enlist a homeowner's possessions as props. *Class Action,* for example, featured the owners' crammed bulletin board, canister-covered counters, and pots and pans hanging from the ceiling for cooking such exotica as tripe (on camera, Hackman did just that).

It's flattering to have a style worthy of the movies and it is, of course, marvelous to earn the income. But there can be headaches, too. Probably the greatest inconvenience is coping with neighbors. They tend to be envious and annoyed by the inevitable traffic and parking snarls. In popular filming areas, around Los Angeles, for example, city officials are inundated with complaints. "Every ordinance limiting filming is against me, personally," said Josephine Leslie, whose Italianate mansion by Wallace Neff in San Marino, California, is used frequently and plays one of Charlie Chaplin's houses in *Charlie,* Richard Attenborough's film due out this year.

Crews are sometimes not as careful as they could be. Items disappear, phenomenal phone bills are run up, and one's bathroom comes to resemble a gas station's. Repairs inevitably need to be made when it's all over. One man was put off by how thoroughly a movie crew us his place. "Suddenly we became door-openers in our own house said. "It was as if we didn't exist." His wife adds, "The use was Nobody's going to shoot a film in this house again, believe me."

More often than not producers make a prodigious effort to it worth your while. The best are kind enough to foster sm relations with neighbors. *Rich in Love* rented the dock, land houses of several neigh and bought or rented of the furniture for the local shops. When the *Action* crew moved a Berkeley neighborh passersby were served b fast daily from a van; chi from a nearby school invited to visit the set; Hackman posed for tographs with a neigh who looked like him; an other neighbor, who happened to be walking dog past the house, was at first sight as the fac Hackman's former lov photograph of her appea the movie). "It was a ten block party," said the whose house was used.

"It was a ten-day block party," says the man whose house was used for *Class Action*



In* Class Action *Mary Elizabeth Mastroantonio and Gene Hackman are at home in someone else's California kitchen.

Producers routinely to put homeowners up in tels, but many prefer to home for the excitem The Shaplands, for exam turned over seventeen r in their 22-room house to *Howards End* for two months, ate the cast and crew in a van parked in the paddock and watched dog Nutmeg and Emma Thompson, the actress who played garet, become inseparable. Their eighteen-year-old daughter hired by the art director to help give the house pre–World W authenticity and a William Morris feeling: light switches and trical outlets were covered with wallpaper and false paneling, wallpaper borders were cut out by hand for the drawing room most overnight the Shaplands' family house became a metapho England. "We enjoyed every bit of it," said Caroline Shapland.

Amy Clyde lives in an apartment in Greenwich Village with ceilings too low to accommodate a film crew. She has also written for The New Yorker, Mirabella *and* The New York Times.

UDITIONING YOUR HOUSE FOR THE MOVIES

lthough the Los Angeles and New York City regions are the t sought-after locations, producers work throughout the ıtry. Location scouts and services are listed by state in *The · York Production Manual* and *The Producer's Master-Guide*, lable in libraries, and people who think their dwellings are -worthy are encouraged to get in touch. Another route is to e to state film commissions, which often keep a file of loca- s for scouts to peruse. Hollywood-mad homeowners should varned that commercial and still-photography shoots are far more common than film and television opportunities. The good news is that the wear and tear is lighter. But no work should begin until you have received a certificate of insurance, a contract and an indemnification agreement. California homeowners would be wise to consult the California Film Commission's booklet *Your Property in a Starring Role* (write to the CFC, 6922 Hollywood Blvd., Suite 600, Hollywood, CA 90028 and enclose $1.40 postage). Out-of-staters should beg, borrow or steal it. Highlights include a chapter entitled "Who Is the Film Industry and Why Are They in Such a Hurry?"



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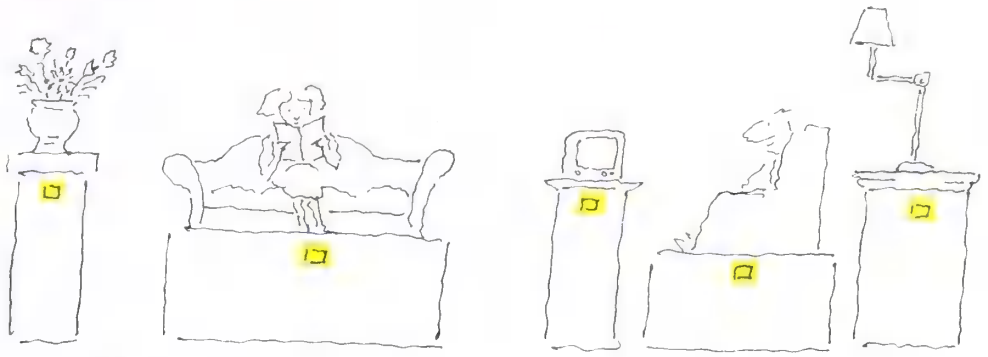


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house beautiful
JULY 1992



Every home a museum

WE FIRST MET JANET KARDON WHEN she arrived in New York as the new director of the American Craft Museum. It was Janet who introduced me to the Peter Joseph Gallery, and from that visit evolved the lead story in this issue. In "Objects of Desire" we visit the Kardon penthouse, craft dealer Peter Joseph's amazing apartment, and the handsome home of private collectors. What I like most about our story is how well it demonstrates what personal collections can bring to the rooms in which we live.

It was my wife, Jane, a weaver by avocation and a craftsperson through the genes she inherited from creative parents, who taught me how finely crafted objects could enrich our rooms, which are furnished with the simple modern designs we collect. But it is Witold Rybczynski, a professor of architecture and the writer of the text accompanying our story, who has given me a new way of looking with his provocative statement that "Every home, even if only in a modest way, is a kind of museum."

As you go through this issue, from the stunning craft-filled homes, to the more traditional rooms in historic Charleston devised by a young curator of 18th-century decorative arts, to a Manhattan apartment furnished with Colonial Williamsburg reproductions in a surprisingly appropriate Caribbean mode, you might want to think about how the furnishings and objects on display are reminders of times past—how they reflect a given culture in much the same way that a period room in a museum does.

This month we also visit a simple farmhouse in New York State whose owners chose strong 18th-century colors to "furnish" their rooms, and drop in at a French party in the boathouse of New York's Central Park starring vegetables and herbs that might have come from the kitchen garden of Versailles.

And now, without getting overly self-conscious about it, I'm planning to take a walk through our apartment tonight as if I'm walking through a decorative arts gallery, to see what visitors (or my daughters, for that matter) learn about us. A curator/director like Janet Kardon might or might not choose to include them in an exhibition, but our objects and the ways in which we display them do turn our rooms into "a kind of museum" of our life.

Louis Oliver Gropp

Editor in Chief



Objects of desire

The ordinary accessories of everyday life—a vase, a table—can be transformed by master crafts workers into a magical melding of beauty and function. Three homes—of a curator, a dealer and a collecting couple—demonstrate the vitality of decorating with crafts

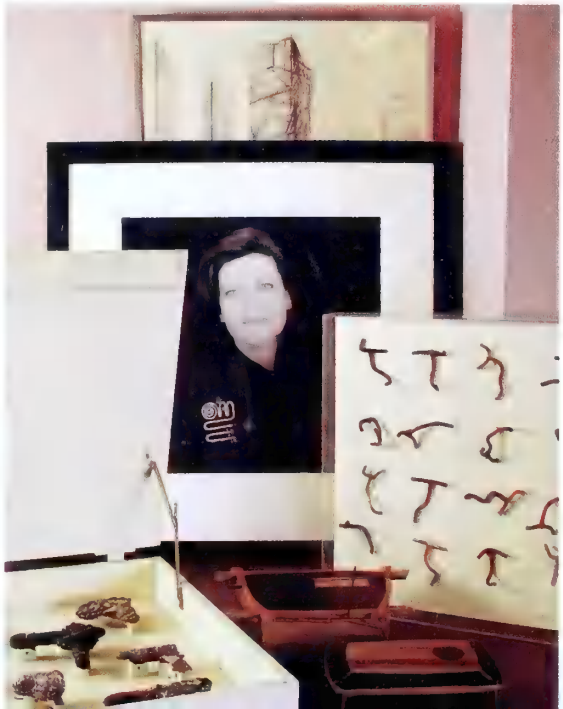
BY MITCH DYBCZYNSKI PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY SARAH KALTMAN

Small and precious, big and stuffed—these craft objects (in the Kardon apartment, overleaf) span the century. This page: Propped on the elegant bronze vase by Josef Hoffmann, a leading architect of the Viennese Secession, is a brass necklace by art Alexander Calder. Opposite: The 1938 armchair was painted by Kim MacConnel, a contemporary American artist.



The sitting furniture in the Kardon living room (above) is the work of a celebrated Art Deco partnership, Louis Süe and André Mare; René Lalique made the vase on the Art Deco coffee table. Below left: The amboyna wood chairs were designed by another famous French furniture maker of the 1930s, Jacques-Émile Ruhlmann; the pitcher and plate are by Picasso. Below center: Claes Oldenburg's **Exercising Drain Pipes** *on the right of a Robert Mapplethorpe photograph of Janet Kardon. Below right: Jeff Perrone made this ceramic sculpture*











Mapplethorpe's photograph* Calla Lily *(above left) overlooks a Süe et Mare armchair in the bedroom. The silver Art Nouveau stands on a wood-and-chrome credenza. Above right: On the far side of the living room is a streamlined desk with a granite top; the desk and the matching chair once belonged to Andy Warhol and were probably made for a luxury liner of the 1930s. The lamp is by Daum, and the exquisite screen is the work of another Art Deco designer, Bernard Dunand. Painting is by Robert Rauschenberg.

ERY HOME, EVEN IF in a modest way, is a kind iuseum. Lamps, rugs and ots are not labeled, but they ertainly on display. Furni- is there to be used, but it has a cultural role; a colo- rocker, a Louis-something table, a Bauhaus armchair, ll reminders of past times.

ıet Kardon is the director e American Craft Museum ew York and shares an en- asm for collecting with her husband, Robert. Their connoisseurship is evident in the works of art and the craft objects and furnishings that adorn their penthouse apartment.

The furniture in the Kardon apartment is almost all from France of the 20s and 30s, in the style that was named Art Deco after the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925. "Anything from that period intrigues me," says Janet Kardon. What distinguishes Art Deco is not only the inventiveness and talent of the designers—Ruhlmann, Dufrène, Follot, Süe et Mare—but also their reliance on a still-existing tradition of craftsmanship in the manufacture of furniture and furnishings.

Unlike the Modernists who followed, and whose palette was constrained by an austere and industrial aesthetic, the Art Deco designers favored rare and exotic woods, sinuous shapes and visual richness. Although the designs are unrelated to previous historical styles, they are firmly in the tradition of beautiful, comfortable, crafted furniture that goes back to the 18th century.

The style of the Kardon apartment is coolly modern, however, as modern as the superb collection of American art which makes a striking contrast to the slightly decadent luxuries of the French *ensembliers*.

In a coolly modern way, a craft-museum director mixes contemporary ceramics with Art Deco furniture, modern paintings and photographs



THIS UNUSUAL HOME in Manhattan is a treasure trove of contemporary American studio furniture—pieces handmade by their designers. With admirable consistency and single-mindedness, Peter Joseph, an investment banker and crafts gallery owner, has furnished his apartment uniquely with the work of young craftsmen.

Most of these pieces have been specifically commissioned, which makes him a patron as well as a collector. His patronage extended beyond his personal surroundings last year when he established the Peter Joseph Gallery, representing many of these talented furniture makers and bringing their work to the attention of an increasingly appreciative public.

American studio furniture today is characterized by a wide variety of approaches, ranging from the conservative to the radical, from the classical to the ultra-modern, from the demure to the provocative. "I like them all," says Joseph, a true enthusiast. The effect of this eclectic decor is decidedly unorthodox. It is not for the fainthearted, but it is stimulating, animated and surprisingly unpretentious. There appears to be only one criterion for eligibility to Peter Joseph's world: devotion of the craftsman to unrestrained pursuit of quality and artistic excellence.

The apartment of dealer Peter Joseph is filled wi

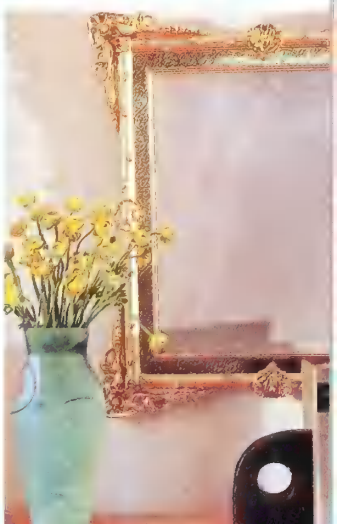
PHOTOGRAPHS ON THESE TWO PAGES BY MICHAEL MUNDY





The library (above left) is a dramatic "Dr. Caligari" room by endell Castle. The irregular wainscoting is satinwood; the fragmented ghnut shapes above, in gesso with acrylic paint, conceal cupboard doors. hn Dunnigan and Wendy Wahl's carpet echoes the room's angularity; Kensley McKie's coffee table holds a bowl by Michelle Holzapfel. Above ht: The entrance foyer contains an example of Albert Paley's virtuoso with forged and fabricated mild steel. A Dunnigan torchère is visible in the living room. Near right: Reflected in the mirror behind Thomas er's remarkable chest of drawers is Timothy Philbrick's table. Far right: Faux-painted mirror by Dennis Kardon; bronze vase by Janet Prip.





nmissioned craft treasures



Although they are avid collectors of fine art and crafts, this couple keeps their rooms flui and relaxed for comfortable living

"IT'S IMPORTANT FOR people to realize that crafted things deserve to be displayed just like art," says one of the owners of this remarkable collection of paintings, sculptures and craft objects, and she and her husband have done just that: Their ceramic pots and paintings are side by side.

The juxtaposition serves to blur the line between art and craft in an interesting way. For example, what is one to make of the unusual ceramic shelf that was specially commissioned for the foyer? Is it really a shelf, or rather a sculpture that just happens to provide a handy place to leave the mail? Wendell Castle's dining table is useful, but its base is obviously more than a structural support. Can one really eat off Claudia Reese's beautiful plate and drink out of William Bernstein's glass? (Yes, with pleasure.)

What is visible on these pages is not the contrivance of an interior decorator, but the reflection of the collectors' determination to surround themselves with a mixture of art and craft without losing sight of the fact that this large, modern ho situated in the rolling countr outside an eastern city, is a home an art gallery. The setting is rel Things get moved around at ordinary objects are placed to precious ones, the sublime is taposed with the humble. The is a sort of serendipitous conver in which all things take part.

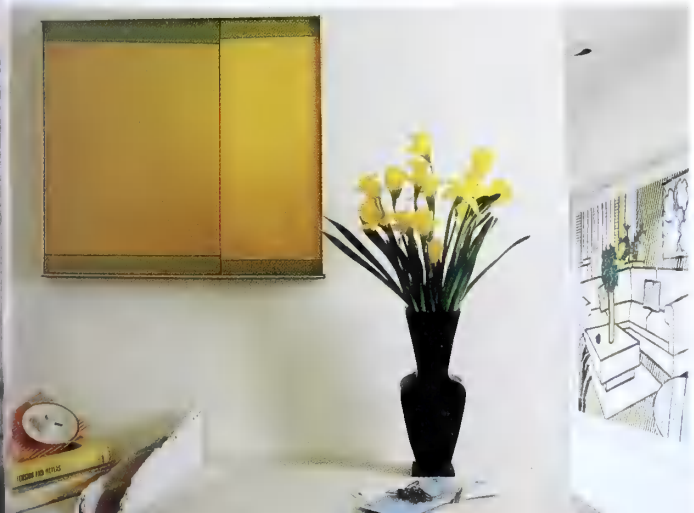


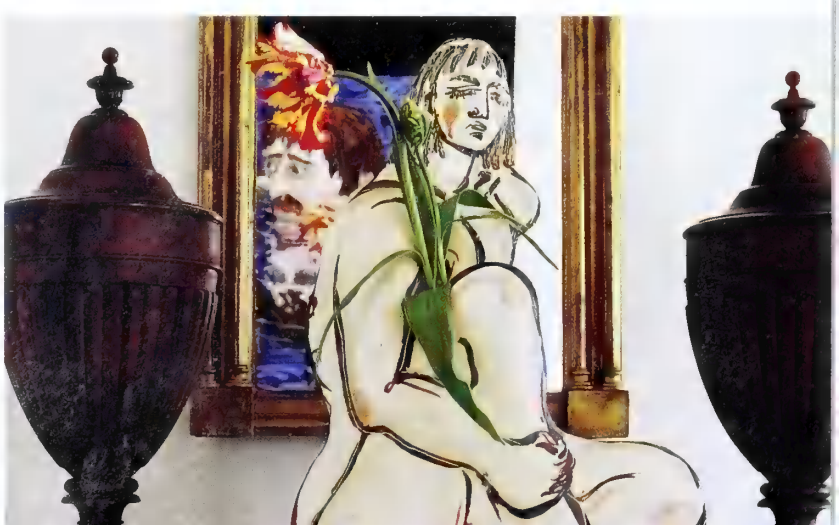






breakfast room (opposite above) is enlivened by a collection of mporary American ceramics, among them "leather" satchels by rilyn Levine, and Jack Earl's **Blockhead** *(bottom shelf). On ble is Hap Sakwa's large teapot. The fiber figures visible in the ground are by Magdalena Abakanowicz. Opposite below left: ze Diego Giacometti chair complements an antique Italian glass se. Opposite below center: Wendell Castle's sculptural side makes an unusual partner for a slipper chair. Opposite below it: The dining room table (dyed imbuya wood and satinwood) chairs were commissioned from Castle; Jennifer Bartlett's* **Old House Lane** *hangs on the wall. Above: On a glass-topped table by Judy Kensley McKie stands a glass sculpture by Dale Chihuly; the anemones are in a plaited metal basket made by Ken Carlson. The gilt armchair is a reminder of craftsmanship from another age. Below left: The entrance foyer contains a ceramic shelf commissioned from Paula Winokur; above it hangs an untitled painting by Ludwig Sander. The lifelike books are really a ceramic box by Richard Shaw. Below right: Two urn-shaped wood knife chests, carved by the owner's great-great-grandfather, flank a ceramic* **Sitting Nude** *by Akio Takamori. Neil Jenny's* **Man + Thing** *is reflected in the mirror.*









In the living room, a table by Diego Giacometti holds a splendid ceramic vessel, the work of Richard De Vore. Above the sofa hangs a drawing by Barnett Newman. Craft comes to the table (opposite) in the ceramic still life (top) by Paul Matthieu. The plate is by Claudia Reese, silverware by Mardi Jo Cohen, the pink glass by Fine Line Studio, the painted glass by William Bernstein, and the place mat by Mineo Mizuno.

FOR MORE DETAILS, SEE READER INFORMATION


Playing with history

ghts of fancy
oved in with fine
tiques when
useum curator
omas Savage
corated a
arleston,
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ellow admirer of
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MIMI READ

TOGRAPHY BY

GDON CLAY

D BY

A CAPLINGER

garden, Blue Canton china
Historic Charleston Reproductions
table; chairs from Baker
ware. Stone plaque is from a
plantation. The stucco outbuilding
right) recalls the English
yside. Right: Thomas
cools off in a reflecting pool.



IT WAS LIKE A PARLOR GAME played by two sympathetic minds. When a punctilious Charleston museum curator named Thomas Savage and a scholarly New York–based decorator named Thomas Jayne teamed up to refurnish a small historic house in Charleston, their mutual erudition led them to explore some of the more intricate precincts of English style.

Because they set out to decorate Savage's little rental house and not some weighty municipal landmark, the two friends weren't obliged to perform a painstaking restoration. They could afford a little fun. So for a year they faxed, telephoned, planned, debated, laughed and otherwise addressed the fate of the rooms in question.

What eventually took shape is a spirited mise-en-scène in which historicism is blended with whimsy, propriety is balanced with personality, and allusions to everything from serious castles to frivolous garden follies are richly cultivated.

For the past eleven years, Savage has lived in Charleston, that stopped-clock of a city where overblown camellias, old church spires and gracious houses prevail. As the chief curator for the Historic Charleston Foundation, he oversees the division that includes the Nathaniel Russell House, one of this country's most eloquent examples of 19th-century neoclassical architecture.

The small, two-story house of stucco-covered Bermuda stone that Jayne helped Savage decorate was built in 1772 and is actually a dependency to one of the last great Colonial









The living room (left) features a sisal rug bordered in chocolate-colored leather. The rayon curtains have reversible green and tan faces to echo the garden's trees and foliage. The upholstered armchair is a Historic Charleston Reproduction by Baker, slipcovered in English ticking. Magnolia leaves fill the generous fireplace (above). In a hallway (below), an 18th-century engraving and a pair of American "fancy" chairs, circa 1825, compose a still life against the faux stone wall.





houses in Charleston, the William Gibbes House. This immense old Georgian mansion is situated near the tip of the peninsula, in the heart of old Charleston. In 1986 a local lawyer and his wife, Jefferson and Susanne Leath, bought the place, moved into the main house and began refurbishing it.

A few years ago, when the Leaths decided it was time to restore a vacant outbuilding that had been originally built as a kitchen, washroom and slave quarters, they invited Savage to be their tenant.

"I'd always known about the house," Savage said. "You peek through the grilles in the high gates to see this amazing garden and enchanting outbuilding languidly draped by a live oak tree. When they said, 'Would you like to live here?' it was quite easy to say, 'Yes, please.'"

The Leaths restored the outbuilding's stucco facade and colored it with pink chalk. (Pig's blood, the time-honored exterior house stain in these parts, is hard to come by nowadays.) They painted the shutters Charleston green, nine parts black paint to one part green (the shutter color throughout the city). Inside, they laid down slate floors and put up drywall. The rest was left up to Savage.

Savage and Jayne met in 1984 while studying at the Victorian Society in America's London summer school. Both have impeccable scholarly backgrounds in the decorative arts. Both are hopeless Anglophiles and, remarkably, both are passionate *(Continued on page 103)*

In the dining room, two mirrors (above) were custom-made out of stock molding. The dining table (below) is skirted in felt with custom-made Scalamandré fringe. The master bedroom (right) has a wallpaper by Brunschwig & Fils, a cotton comforter from Mankin in London. Faux mahogany graining is by Michael Lane.

FOR MORE DETAILS,
SEE READER INFORMATION







A feast of color

The floors are painted wood with sea grass rugs here and there; the windows are bare except for white roller blinds; the furnishings are minimal. But the color in this big, plain mid-19th-century farmhouse in the Hudson River valley in upstate New York is rich and sophisticated and fulfilling.

This is the view looking from one front room to the other across the black-and-white painted pine floor of the center hall (a classic example with a door at either end). Simple original millwork (no crown moldings, no fancy details) is common and is treasured by owners.

Adapted from: New York Style
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One of the owners calls this (top left) "an overgrown farmhouse," and the late-Georgian–style building from 1846 could be mistaken for a real Colonial. The furnishing of the rooms reflects the Georgian style rather than the early-Victorian period of construction. Above left: The green living room in one of the front corners of the house is more fully furnished than any other. Top righ In the yellow dining room hangs a circa 1780 Italian chandelie is one of a group sold by the Vatican some years ago. The glass-and-gilded-tole fixture is collapsible and the owners belie it was made to be stored between festivities. Six mezzotints





English kings and queens hang over the demilune serving table. There is ways a cloth on the dining table; underneath it is simply a $185 caterer's table with a metal frame and chipboard top. Above right: Eighteenth-century Chippendale chairs seat dining guests; the table can accommodate eight. In the 1880 painting David Robertson's great-grandmother can be seen as a child.

ALTHOUGH THE COLUMBIA County, New York, house was built in 1846, stylistically it could be a hundred years older. Co-owner David Robertson, a decorative painter and onetime interior designer from Britain, was taken with it for that reason. He loves American colonial style and says, "Mount Vernon and Monticello are my two sources of inspiration for this house—the strong color, the sense of proportion, the spareness. Neither of those houses could be called cozy, and Frank and I certainly didn't pursue coziness here. For one thing, we are both very tall and we need space around us."

Frank Benedict, Robertson's house partner, a graphic designer who, among many other assignments, worked on the graphics for the Egyptian galleries at the Metropolitan Museum of Art in New York, mentions that Joe D'Urso was the designer of his New York apartment—"You know, super-simple, high tech and mostly black." Indeed the first year in this house (1987) the men painted the floors black and the walls white and waited to see how that looked throughout the four seasons.

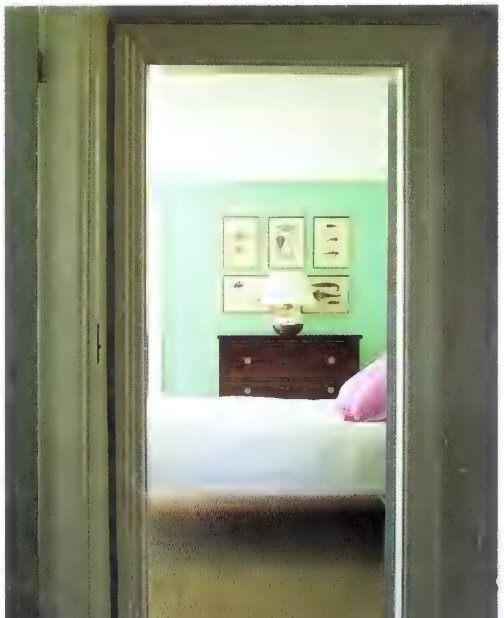
"There was a graying effect," Benedict recalls, "and it was actually depressing," so they were ready to brighten up the walls. The color here may be surprising, but it is provided in simple ways: a lemon yellow wall with a green-gray mantelpiece; an orange wing chair against a pink wall; a red, white and blue–striped fabric in an acid green room; a gray-blue door in a pale periwinkle wall. These are "late-eighteenth-century neoclassical colors borrowed from Robert Adam," says David Robertson. Pattern only enters in the occasional stripe and in the black-and-white checkerboard-painted floor in the center hall. Robertson, who paints faux this-es and thats all day long for (mostly) Manhattan decorators, says he has "no need to see that in the evening."

During the almost 150 years of the life of the house, no owner tampered with its basic, solid structure, and the present occupants continue this tradition, but with no intention to "restore" back to 1846. During the early days of the house, they point out, wall-to-wall carpeting covered the floors (they can show you the tack marks), and most of the walls were papered and paper-bordered. Undoubtedly the windows were curtained and probably there was a good deal of furniture. Robertson and Benedict prefer to fill their house with light and air, color and clarity and, most especially, friends and family.








line room details
osite) show some of
the elements of
that make the strong
pression a visitor
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nd simplicity, of
nce and color. This
page: Beside the
ircase in the center
hall stands this
ditional hall chair
and its mate.

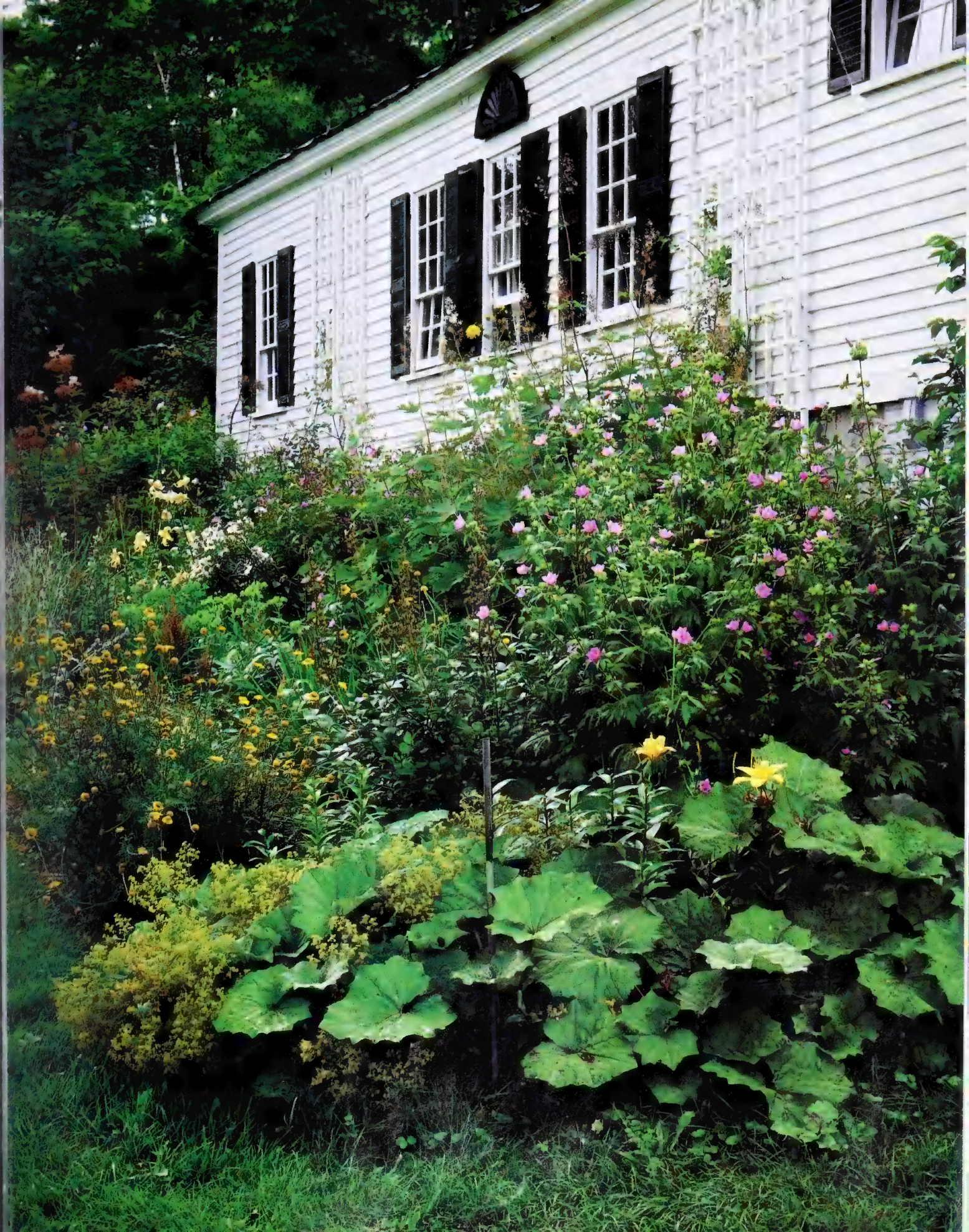


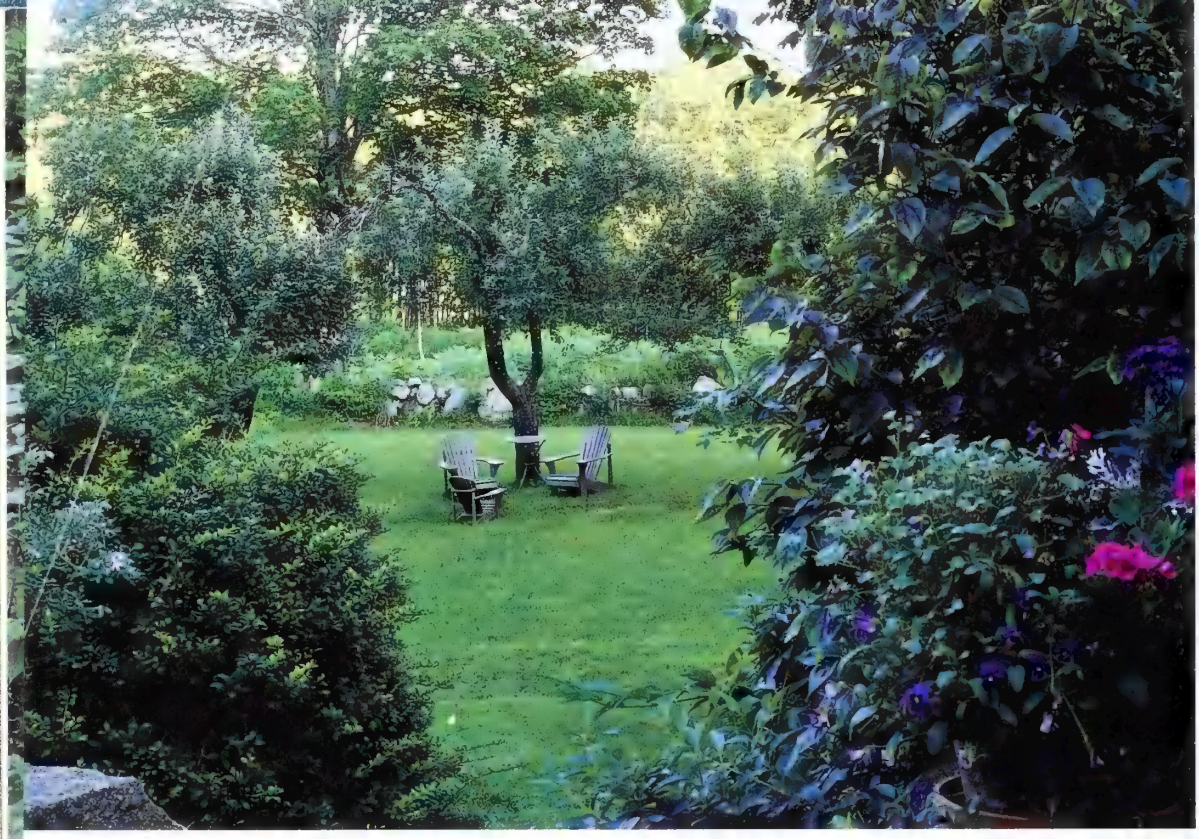
A Yankee garden

Surrounding an 18th-century New Hampshire house are the ever-changing meadows, beds and borders of a man who has gardening i his genes and 35 acres on which to express his talent

TEXT AND PHOTOGRAPHS BY KEN DRUSE

Running next to Barry Bishop's land is narrow c. 1860 canal whose rushing waters carr lumber to a mill.
Opposite: Bishop gave char to his garage/woodshe with shutters and trellise Marking this section o his 200-foot perennial bo are lady's-mantle and large ligularia leave





To create his "great lawn" (lef Barry Bishop cut down part of a apple orchard. Spring wildflow bloom in the grass so he doesn't until late May. Below: The facade of the c. 1780 building. I below: An L-shaped lawn flan

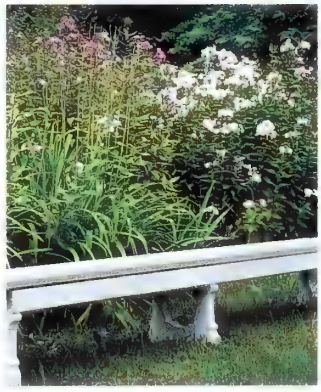


SOME PEOPLE THINK IT TAKES THREE generations to make a good gardener. This may explain Barry Bishop's great success at Canal Farm, the New Hampshire property where he has been living and gardening since 1980. An interior designer practicing in New England, Bishop is the son and grandson of two women who were dedicated gardeners, and though neither lived to see Canal Farm, he sometimes feels them guiding his hand and is thankful that he was able to save and relocate several plants (Peace roses and *aruncus*) that were in his mother's Adirondack garden before it was demolished for a shopping mall.

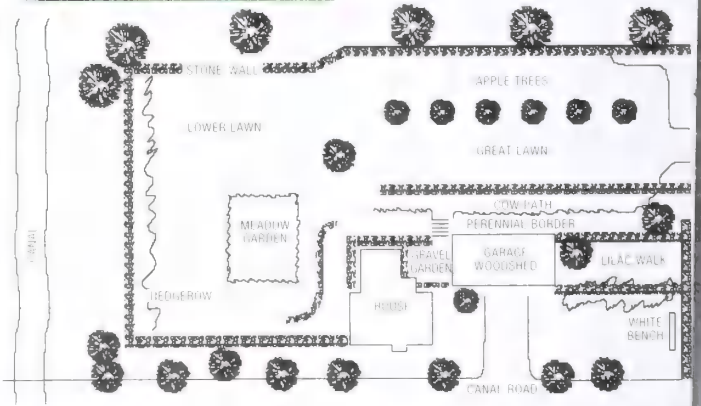
When he bought Canal Farm, which hugs the border between Maine and New Hampshire, its 35 acres included a circa 1780 center-chimney Georgian house that had been previously owned by only two other families, three outbuildings, five acres of field, a woodland, a lawn dotted with the remains of an apple orchard, a lilac walk, and a neglected perennial border backed against one of many lichen-covered stone walls. A canal built around the time of the Civil War to carry logs to a mill marks the eastern boundary of Bishop's land and gave it its present name.

Barry Bishop moved his decorating practice and settled in, furnished his house and began the lifelong work of cultivating, restoring and reinventing his garden. He is well prepared not only by his gardening forebears but by four years of undergraduate training in horticulture, having originally planned to become a landscape architect. His mode is organic: no chemical fertilizers, just aged cow manure spread in the spring, and top dressings of grass clippings and shredded leaf mulch throughout the growing season.

Not far from the house is an old cow path that is carpeted with violets and forget-me-nots in spring, becoming a river of blue. Next to the cow path lies the old perennial border where Bishop discovered some remnants of phlox, iris and poppies struggling to survive. He has widened this border, extended it from 40 to 200 feet and added hundreds of plants. His grand plan includes the presence of strongly archi-

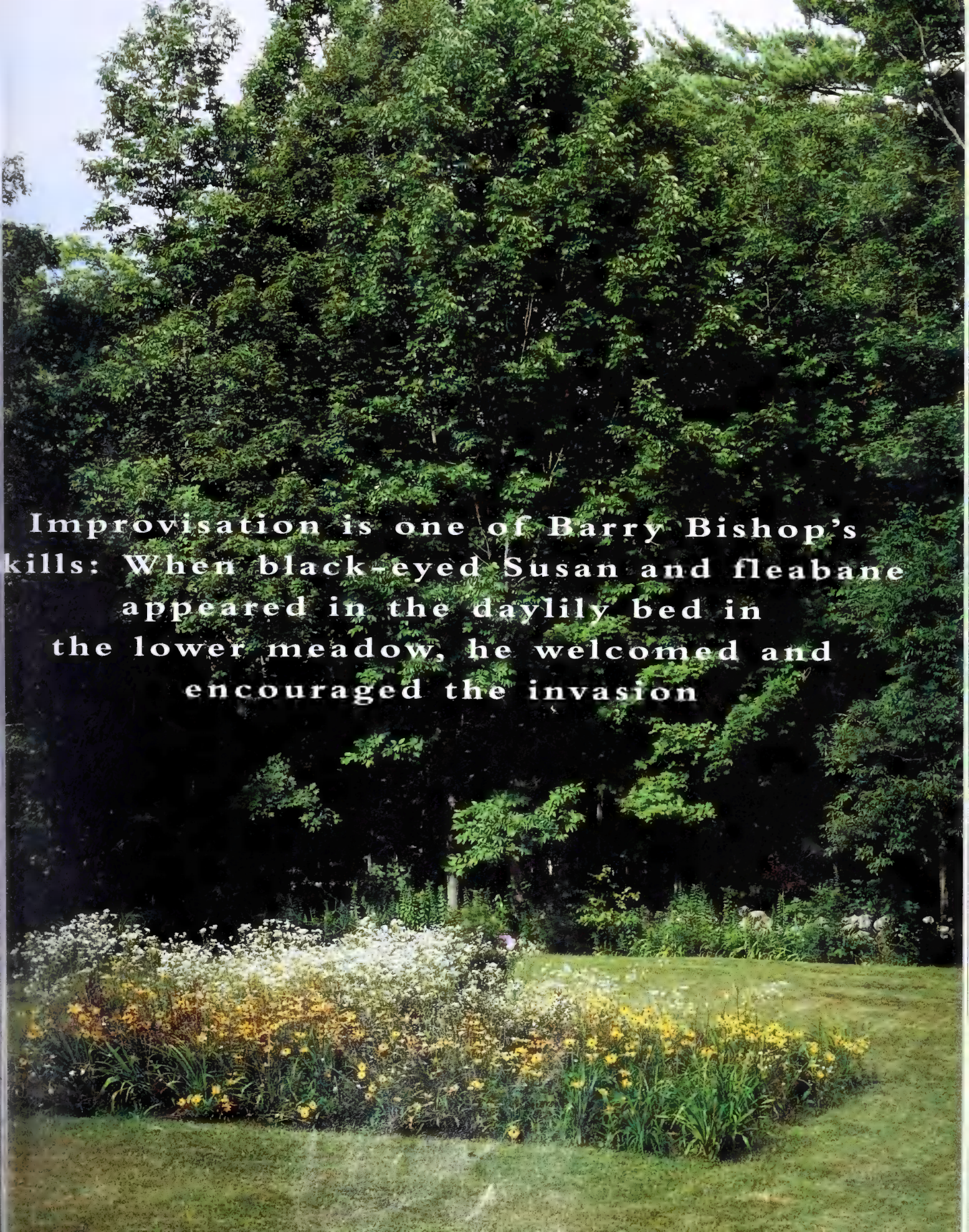


Bishop's house on two sides One outbuilding is near the ho two others are a stroll away Note the extent of the old stone Left: Clearing brush, Bisho found an old phlox bed which replenished. Opposite: In "meadow garden" bed surround lawn, volunteers have sow themselves among the daylilies been made to feel at home.



tectural elements—huge plume poppies (*Macleya cordata*), a m sweet from the nursery at the Rockefeller garden on Mount Island in Maine, eight-foot delphiniums, Joe-pye weed, purple flower and goldenrod, along with major shrubs like Korean sp and bottlebrush buckeye.

Although Bishop admires subtle Gertrude Jekyll combinations as mauve and dusty pink—in England—he says of Canal Farm is an American garden, a Yankee garden really, with primary co counter our cold climate."



Improvisation is one of Barry Bishop's kills: When black-eyed Susan and fleabane appeared in the daylily bed in the lower meadow, he welcomed and encouraged the invasion



In the farthest corner of the long perennial border, pink flowers dominate: loosestrife, Astilbe taquetii 'Superba,' saw veronica, purple coneflower and phlox. White bugbane and silver Artemisia are cool accents. Left: Potted plants are kept near the house.





Tradition goes tropical

To an unconventional team of New York decorators, Baker Furniture's Williamsburg Collection suggested not a standard period setting but the sunstruck Caribbean rooms of an English colonial planter

BY JUNE KURT PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY DARA CAPONIGRO



This comfortably room gains a dash of the atic—pistachio walls and plants playing against hed Baker pieces; a broad de of Schumacher fabric ercess balcony doors; wing and rugs fabrics by Jack anne Larsen for Baker.


GEOLOGICAL CHA



Opposite: Baker's Maryland Rococo chairs gleam against walls of new-leaf green. Tableware from Pure Mädderlake. Wing chair fabric, Gretchen Bellinger. Left: Steinway grand, slender sideboard.









H, SHUTTERED ROOMS FILLED

English mahogany shipped out from
; the soft breath of the trade winds
ing through guava and lemon trees; a
unch on the veranda after polo. To in-
design partners Joseph Lembo and Lau-
hn, the aristocratic lines of Baker's
msburg Collection suggested just such a
of the long-ago Caribbean, where en-
sing colonials blended their own tradi-
with island ways. The look is surprising-
home today in a Beaux-Arts building
teps from Manhattan's Chinatown.
a mood both tropical and topical, Lem-
d Bohn covered the walls with daring
tall colors—mango and pistachio—that
nders for the wan city light. "Our taste
ne from taupe to Technicolor," says
o, whose firm Lembo-Bohn designs ev-
ng from Tokyo towers to wallpaper.
oved the scale of this huge apartment—
o imagine the building was once a po-
eadquarters!" Even as they evoke an-
time and place, the designers'
rtable blend of ancestral portraits, an-
finds and faithful reproductions suggests
tler message as well: that living the
ul downtown life in New York need
ean casting formality to the winds.

Above: A centerpiece of fruits on an elephant-ear leaf brings home the colors of a Caribbean isle. Center right: Iron bench, Claiborne Gallery; terra-cotta planter, Kuma Enterprises. Top center: Orchids and ostrich eggs. Top right: This "ancestor" would have prized such a fine neoclassical armchair, a Baker reproduction. Bottom right: The Police Building rises in white splendor amid narrow streets, and today its skylit domes, high windows and vast apartments attract stylish New Yorkers.





Sunday breakfast in a Baker four-poster as sturdy as a ship, the apricot light filtered through gauze bed-curtains—an island of one's own. Mirror from Robert Homma/William Lipton.

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION







The garden of the William Wise House (1880) on Edgartown's outer harbor, redone in the sixties by landscape designer Edwina vonGal, offers this house view through an allée of rambling roses. Above right: Tudor Revival is a popular Oak Bluffs style. Right: Many Vineyard pleasures take place on the water.



BY POLLY BURROUGHS

Vignettes of the Vineyard

Visitors to Martha's Vineyard long to peek into the private houses and gardens, each more picturesque than the one before. Now you can. Here is a sparkling summer-day tour of some of the island's treasures



From *Martha's Vineyard: Houses and Gardens*. Photographs copyright © 1992 by Lisl Dennis. Text copyright © 1992 by Polly Burroughs. Reprinted by permission of Little, Brown and Co...





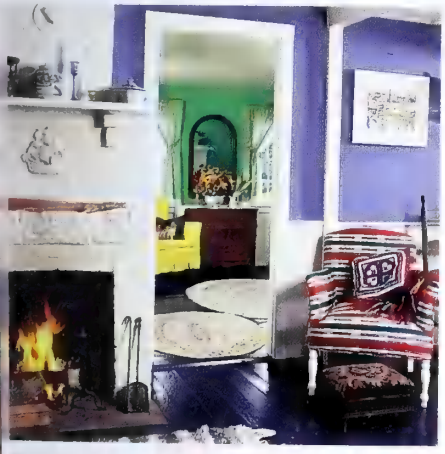
The study at Chip Chop (opposite), ummer house of novelist and playwright eslie Glass and her husband, Edmund, was designed by architect Eric Gugler for actress Katharine Cornell in 1937. ike the other rooms, it is paneled in old wood and furnished with the Glasses' tiques. Rex Harrison, Laurence Olivier, ël Coward, Lillian Hellman and Arthur Miller were some of the visitors here.

Left: In an early-18th-century house that stands in the woods, present owners use an old chicken coop as an office–sitting room, centering an outstanding high chest on one wall. Crisp ticking slipcover has red piping. Right: Marc and Laurie Brown, children's book authors and illustrators, live in a rambling 1735 farmhouse that contains this sitting room. They supplied the 18th-century plank floor and had it hand-painted.



Left: A row of Edgartown's most elegant houses, built with whaling money in the early and middle 19th century. The island is known for its white facades and fences and luxuriant roses. Below: Owners Robert and Susan Hughes have placed seashore treasures gathered by their children on the shelf of a Federal mantel in the master bedroom of a house begun in 1690 by an early settler.





Left: Vaclav Vytlacil, a New York artist, summered in this Chilmark cottage for 56 years until his death in 1984. Cobalt blue was a favorite color of his—for walls, floors and even the smocks he wore. On the wall, his painting. Below: Also in Chilmark is Brookside Farm, once a whaleship master's house. Windows, original 12-over-12s, are left bare, as are the pine plank floors, this one painted in squares. A spiral stair is the only modern feature.



RTHA'S VINEYARD IS AN
l off the coast of Massachusetts whose ıordinary natural beauty and unique p of small towns and villages make it of the world's most popular summer re- It is the blending of the historic with contemporary that gives each of the nunities its own character: the formali- the stately whaling captains' houses g Edgartown Harbor, the dignity of Chop's Shingle Style houses, the ng commerce of Vineyard Haven, the port of Menemsha where the ancestral s of fisherman and handsome contem- y houses blend together seamlessly. ırtha's Vineyard is twenty miles long and ten miles wide at its broadest point, with a terrain as varied as the individual character of its six towns. A high boulder-strewn ridge runs all along the north shore, extending to the moors and cliffs at Gay Head. The flat plains of mid-island stretch to the windswept Atlantic, with fingerlike ponds and marshes that are a haven for marine and bird life. The first white explorer to set foot on the island, in 1602, was fascinated by strawberries "bigger than ours in England," along with blueberry and raspberry bushes and "an incredible store" of grapevines. Warmed by the Gulf Stream, this island has a benevolent climate that blesses the residents' lovingly cultivated gardens as well as the native wildflowers.



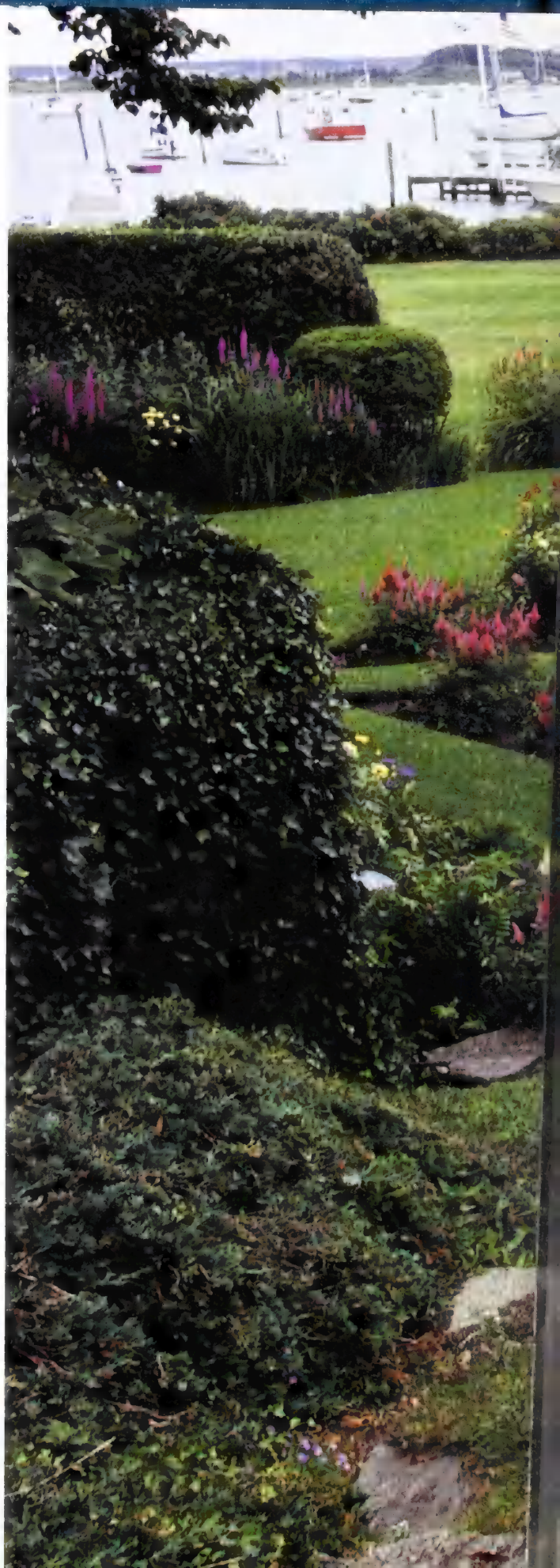


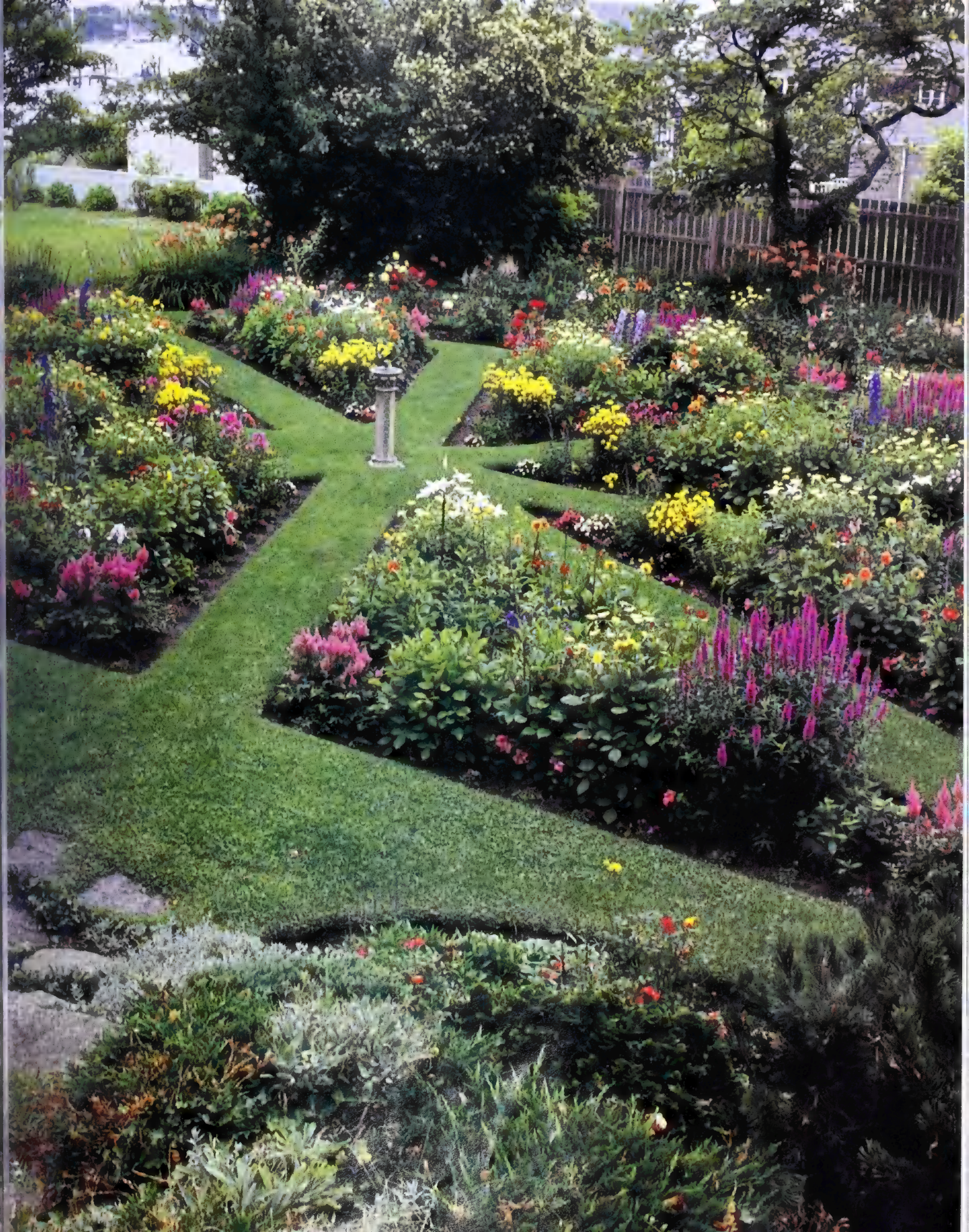
A garden in the shape of the Union Jack (right), and the water beyond, can be seen from a fine Colonial house. Above: Zinnias, phlox and sunflowers from the garden brighten a kitchen. Below: New Dawn roses form a giant wreath on the garage of an Edgartown



house that the famous etiquette arbiter Emily Post once lived in. Below left: A flag-decked basket of cosmos and zinnias says welcome on the door of a Greek Revival house in Vineyard Haven. Below right: Anything can serve as a container for glorious poppies.











BY PADDY CALISTRO PHOTOGRAPHY BY CHRISTOPHER IRION





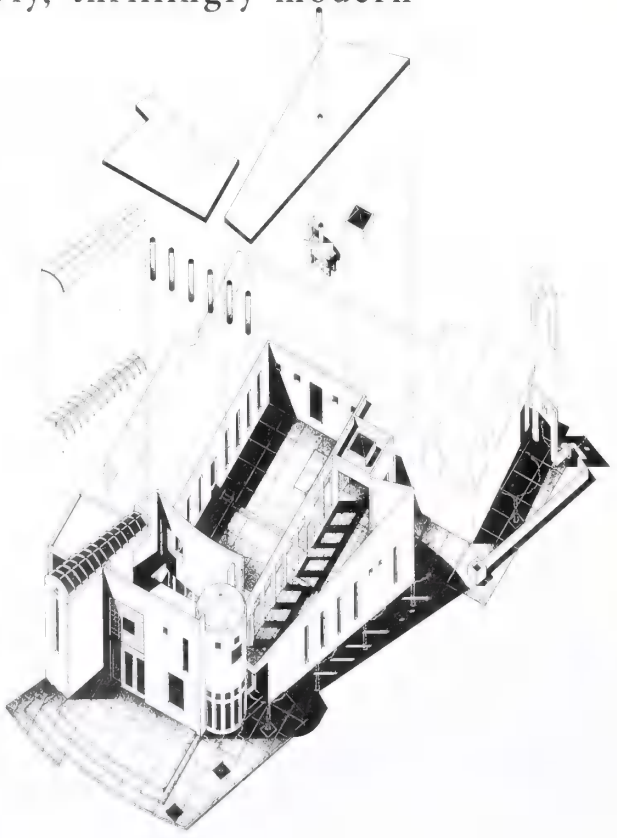
Double the size, quadruple the fun

After the Hillsborough, California, family grew from two to six, they commissioned a remodeling to make their Tudor house not only twice as big but newly, thrillingly modern

)M THE STREET, ONLY A of color—the rosy wall—tells rsby that something unusual may ıthin. Otherwise, the Tudor Re- house fits politely into the pros- ıs, tree-lined northern California ve. But step through the gate in wall and you are in for a most able culture shock. Inside is the of contemporary space, light, ar- ctural color and interplay of s that are rarely, if ever, found ıd such a polite facade.

ıtil two years ago, the house had d the same for fifty years—con- onally gabled and dormered, dark, confining rooms and not gh of them. During a decade of ownership, the couple (he is a San Francisco physician) had four children and needed space for them to live and work and play, and they also felt a need for the kind of private retreat all parents come to long for.

Enter House+House, the San Francisco–based firm that would make the transformation. Avid fans of modern architecture and collectors of architect-designed furniture, the owners had seen a house designed by Steven and Cathi House, a husband-and-wife architectural team, and immediately called on the pair to view their very unmodern Tudor. "The house had very little going for it other than its original U-shaped plan encompassing a



Architects House+House barely altered the facade except to add the e-colored wall (above right). Through the gate, modern architecture takes (above left). Colorful geometric forms of the addition are seen (opposite top) n the backyard. New courtyard (opposite below and drawing, right) links addition and original house. Outdoor furniture, Smith & Hawken.

PRODUCED BY JODY THOMPSON-KENNEDY

lawn," recalls Steven. But the clients had mentioned that they liked courtyards.

Over a period of eighteen months, House+House more than doubled the size of the house by adding a living-dining wing to completely surround the lawn. A new interior corridor—"the kids use it like an indoor track," says their mother—links the downstairs rooms to each other and the courtyard. An upstairs master suite includes a huge bathroom that is as big as the bedroom and comes complete with a cylindrical, neon-lit shower nook that can hold the whole clan.

One of the homeowners' major directives to the architects was to make the kitchen the "command center" of the house. This is where the action is morning and night and where guests like to congregate. "It had to be more than just large—it had to be efficient and functional. The owner wanted more than one person to be able to cook at one time," Cathi House says. Designed like a city, with a hub, cabinets that look like a skyline, and an easy, circular traffic pattern, the kitchen features polished black granite work counters that can also seat up to eight. There are two dishwashers, a professional stove and a second pint-sized refrigerator just for the kids.

The kitchen links the breakfast "nook" (actually a tall, dramatic half-round space lined with windows) with a new family area (not shown) underneath the master suite, but its function as a people magnet continues to amaze the owners. Although there are now over 5,000 square feet in the house plus 1,300 in the courtyard, at a recent party about fifty people preferred to be in the kitchen-family space.

Although the newness of the massive remodeling is beginning to wear off after a year, the couple report that the excitement has not.

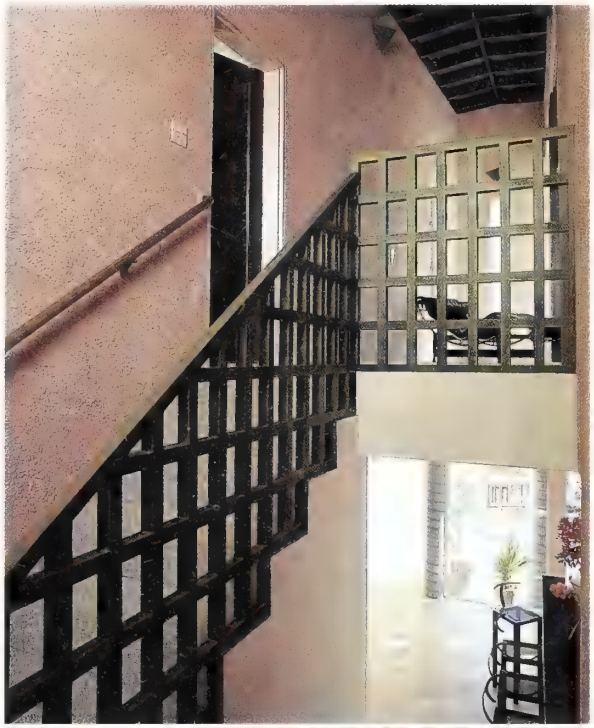


House+House designed a bold double-sided fireplace of concrete and metal to separate the live room (above) from the dining room (opposite). Philippe Starck dining chairs from Limn; dining t by Olle Lundberg. Throughout the house and in t courtyard, Mexican cantera stone floors and large ve windows give the illusion of one open space. In t kitchen (below left), green-stained Douglas fir cabinetwork. The breakfast area (below right) capt maximum light. Painting in living room by Jef Long. Sculpture in dining room by Shane Kenne



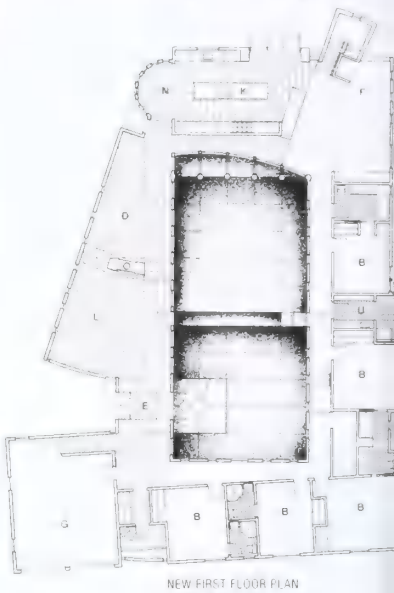










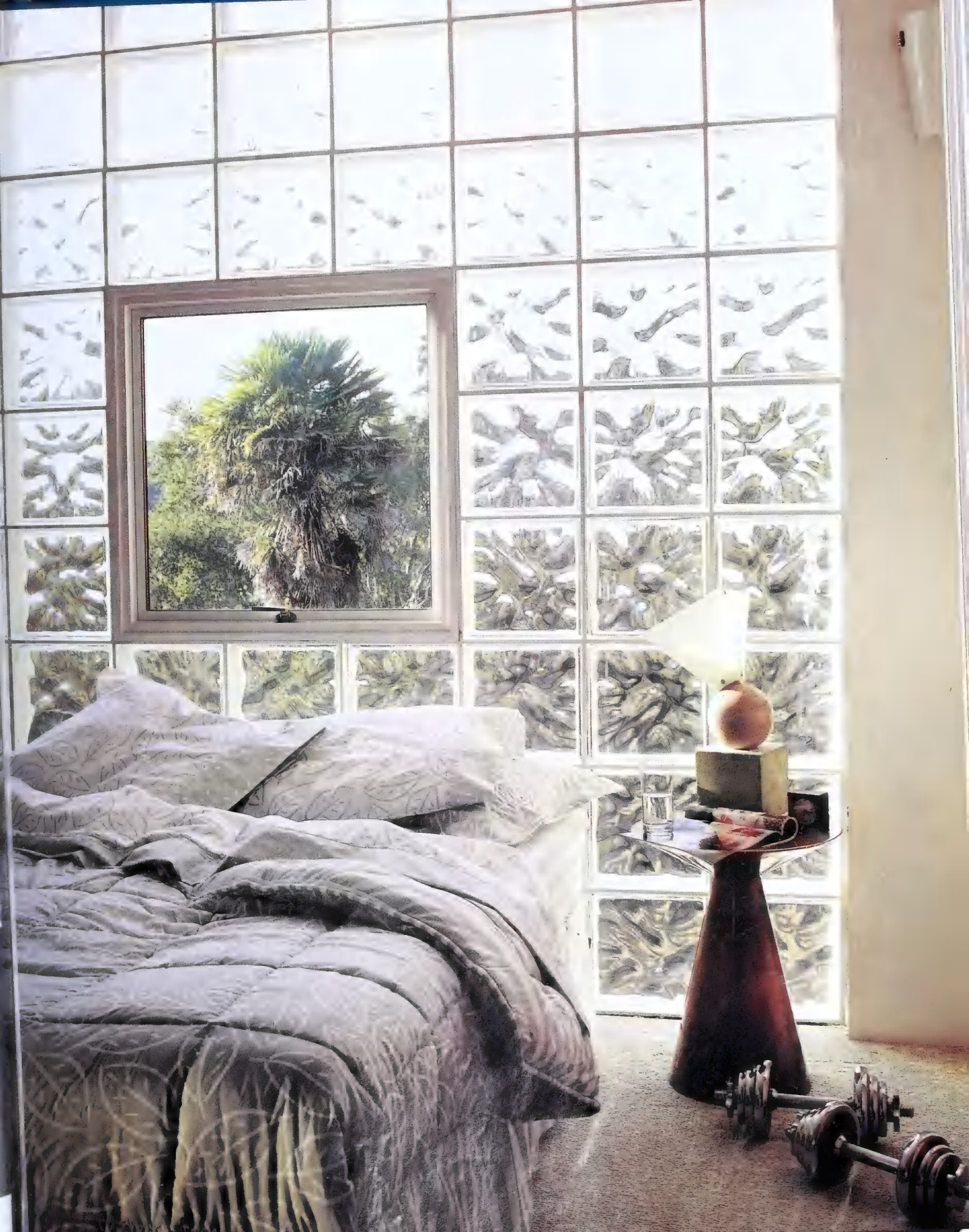






The architectural drawings (top right) show the original floor plan, left, and the present plan, right, including the second-story master bedroom suite. In the new wedge-shaped stair tower (above and top left), the House+House team, which also included David Thompson and Mark English, incorporated a Mackintosh-inspired banister and stucco walls. The master bath (right) contains a circular shower ten feet in diameter. A ring of purple neon glows in the dome, and stereo music is piped in. Metal chair from Postmark. Opposite: A square window is fixed in the center of a glass-block wall in the master bedroom, framing one of the garden palms.

FOR MORE DETAILS,
SEE READER INFORMATION

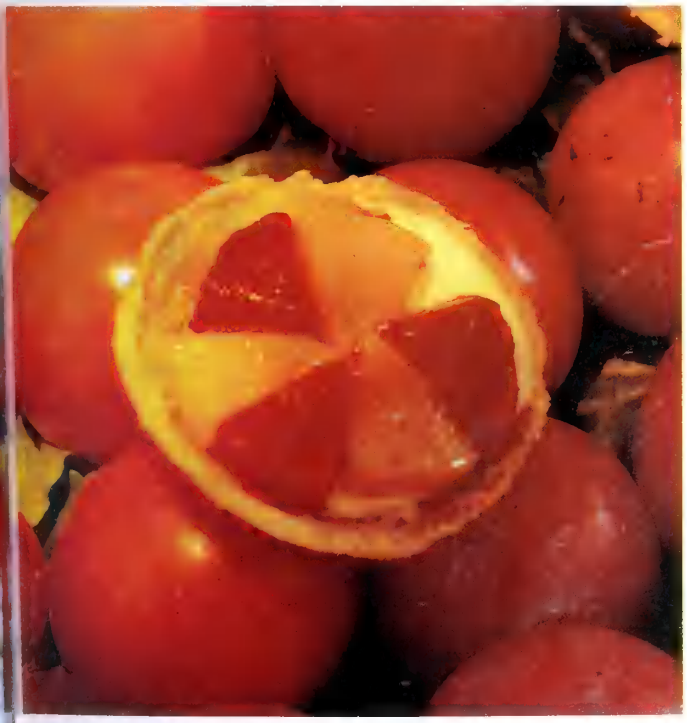








A crabmeat and artichoke salad in a pool of tomato coulis (opposite) set among long-stemmed cherries and strawberries and scattered rose petals. Clockwise from above left: Baby artichokes stuffed with toasted almond and artichoke puree; cucumber cones with mint and lime couscous salad; Yukon Gold potato cups with crème fraîche and caviar; cheese tartlets with sweet pepper confit.





Fête accompli

Louis XIV's kitchen garden at Versailles inspires a Gallic gala at the boathouse in New York's Central Park

BY JANE ELLIS PHOTOGRAPHY BY ANTOINE BOOTZ



Gallic touches, clockwise from above: Duck, warm cherries, spinach puree in phyllo; full roses; D. Porthault print slipcover; nosegays fo tables. Opposite: Swags of vines and roses dress up the terrace at the Loeb Boathouse. Shoals of petals were set adrift in the lake.







IT WAS A PARTY FIT FOR A KING. YET THE theme—fruits and vegetables, flowers and herbs—offers a harvest of ideas for any summer gathering. *Le potager du roi*, the kitchen garden at Versailles originally created for Louis XIV in the 17th century, was the inspiration for a benefit with a Gallic theme. The host, the Comité Colbert, a prestigious organization of French luxury goods manufacturers, was raising funds to send American students to Paris to study the fashion and decorating arts.

A lavish setting was created by Parisian florist Christian Tortu, who used flowers imported from France and crates of fruit a vegetables to transform Central Park's Loeb Boathouse into a derland. Decorations ranged from the extravagant (3,000 ro full, fragrant bloom) to the thrifty (humble cabbages as candle ers and lettuce leaves wrapped around simple glass votives).

The dinner, produced by Daniel Boulud, the executive chef four-star restaurant Le Cirque in New York, also paid homage bounty of the garden. Each hors d'oeuvre was a little jewel from vegetables, and the dessert was a chilled soup of ripe berri

RECIPES BEGIN ON PAGE 94. FOR MORE DETAILS, SEE READER INFORMATION

Continued from page 92

STUFFED BABY ARTICHOKES

Can be prepared 4 to 6 hours in advance and refrigerated until ready to serve.

- 24 baby artichokes, about the size of an egg (1½ to 2 ounces each)
- 1 lemon
- ½ tablespoon olive oil
- ¼ cup roughly chopped onions
- 2 teaspoons roughly chopped garlic
- 1 sprig fresh thyme
- ½ cup white wine
- 2 tablespoons sliced almonds, toasted
- 1 tablespoon almond or walnut oil (or substitute olive oil)
- ¼ cup finely minced fresh chives
- Salt and freshly ground black pepper to taste
- 1 bunch fresh opal basil, for garnish

Prepare artichokes: With a small paring knife, remove outer leaves of artichokes and cut off stem base and about ¾ inch of the leaf tips. Shape heart until rounded and smooth. Discard any trimmings.

In a large saucepan over medium heat bring 1½ quarts of cold water, juice of ½ lemon and a pinch of salt to a boil. Add 16 artichokes similar in size and simmer until tender, about 25 to 30 minutes. Test for tenderness with a knife tip. Drain. Set aside to cool.

Quarter remaining artichokes. In a medium saucepan over medium heat warm olive oil. Add onions, garlic and thyme and sweat until translucent, about 5 minutes. Add quartered artichokes and stir well. Add white wine and season to taste with salt and pepper. Cover and cook 20 minutes, or until very tender. Remove lid and let any remaining wine evaporate. When done, remove from heat, discard thyme and set aside to cool.

Scoop out center leaves and chokes of each boiled artichoke to form a cavity surrounded by 3 layers of outer leaves. Reserve leaves and chokes. Cut ¼ inch off the bottom of each artichoke and stand them upright on a serving tray. Add reserved leaves, chokes and trimmings to quartered artichoke mix.

Transfer artichoke mix into a food processor. Add 1 tablespoon toasted almonds, juice of ½ lemon, almond oil, salt and pepper and process until finely pureed. Add chives and blend with a spoon. Transfer artichoke puree into a plastic bag and twist opening to seal shut. Cut ½ inch off the tip of a bottom corner and pipe stuffing into baby artichoke heart, filling it completely.

To serve: Stud each puree of artichoke with toasted almonds and a sprig of opal basil. Garnish serving tray with opal basil sprigs. Serves 4 to 6.

CUCUMBER CONES WITH MINT AND LIME COUSCOUS

Can be prepared 3 to 4 hours in advance. Cover with plastic wrap and refrigerate until ready to serve.

- 2 small cucumbers (about 6 to 7 inches), peeled and cut into 2-inch segments
- Grated zest of 1 lime
- ¼ cup finely diced carrots
- ¼ cup thinly sliced celery
- 1½ cups semolina (instant couscous)
- 6 sprigs fresh mint, leaves only
- 3 sprigs fresh cilantro, leaves only
- 4 limes, juiced
- 4 drops Tabasco sauce
- 2½ tablespoons olive oil
- ½ cup frying oil
- Salt and freshly ground black pepper to taste

Prepare cucumbers: Slice each cucumber segment diagonally from one end to the other, shaping it into 2 cones. Using a melon baller, delicately scoop out and discard seeds in each piece, creating a small cavity that will later be filled with couscous salad. Refrigerate cucumber cones until needed in a bowl covered with plastic wrap.

In a small saucepan over high heat bring 2 cups of water to a boil. Add grated lime zest and boil 5 minutes. Strain and set aside.

In a medium saucepan over medium heat bring 2 cups of water with a pinch of salt to a boil. Add carrots and cook 2 minutes. Add celery and boil another 5 to 7 minutes. Drain and set aside.

In a small saucepan over high heat bring 1 cup of water plus a pinch of salt to a boil. Spread couscous in a shallow bowl and ladle boiling water evenly over grains. Cover bowl with plastic wrap and let couscous absorb moisture for 15 minutes while cooling.

Prepare mint and cilantro: Set aside about 24 mint leaves and finely chop enough of remaining leaves to make 2 tablespoons. Set aside 12 small sprigs cilantro and finely chop remaining leaves to make 2 tablespoons. Set mint and cilantro aside.

When couscous is cool, add boiled zest of lime, carrots, celery, chopped mint, chopped cilantro, lime juice, Tabasco sauce and olive oil. Season to taste with salt and pepper. Mix well.

Remove cucumber cones from refrigerator and season each with salt and pepper. Fill cucumber cone cavities with couscous mixture. Cover with plastic wrap and return to refrigerator until needed.

In a small skillet heat oil to 325°F. Carefully drop whole mint leaves into hot oil and fry 1 to 2 minutes or until translucent. Remove fried leaves with a mesh skimmer to a paper towel and discard oil when cool.

To serve: Stud 1 to 2 fried mint leaves and a small sprig of cilantro into each couscous stuffing. Arrange cucumber cones on a serving tray. Decorate with fresh cilantro leaves. Serves 6.

CHEESE TARTLETS WITH SWEET PEPPER CONFIT

Can be prepared 1 to 2 hours in advance and reheated just before serving.

For dough:

- 1¾ cups all-purpose flour
- 1 pinch salt
- 1 pinch sugar
- 1 egg
- 8 tablespoons unsalted butter, softened
- ⅓ cup cold water
- Butter and flour for molds

For sweet pepper confit:

- 2 tablespoons olive oil
- 2 pinches cayenne pepper
- 2 sweet red peppers, quartered lengthwise, cored and seeded
- 2 sweet yellow peppers, quartered lengthwise, cored and seeded
- 1 clove garlic, peeled and finely chopped (1 teaspoon)
- 1 sprig fresh thyme
- Salt and freshly ground black pepper to taste

For cheese filling:

- 1 8-ounce log fresh plain white goat cheese, at room temperature
- 3 ounces mascarpone cheese
- 1 egg yolk
- 2 whole eggs
- 2 tablespoons freshly grated Parmesan cheese
- 1 pinch freshly grated nutmeg
- 2 tablespoons chopped fresh chives
- Salt and freshly ground black pepper to taste

Prepare dough: In a large bowl mix together flou salt, sugar, egg and butter, or use a food processo with a hook attachment. When ingredients are hal blended and resemble oatmeal flakes, add water ar continue mixing until totally blended. Do not ove work dough. Shape dough into a thick 6-by-6-inc square. Wrap dough in plastic film and refrigerate 3 to 60 minutes, until firm.

While dough is resting, prepare peppers: Brush baking sheet with ½ tablespoon olive oil and sprink it with salt, black pepper and cayenne pepper. Pla slices of peppers skin-side up on baking sheet. Bru skins with ½ tablespoon olive oil. Place under a pr heated broiler until skins turn black, about 8 to minutes. Remove from heat and let cool. When co remove blackened skins under cold running water by rubbing skins off with a paper towel. Set aside.

In a small saucepan over low heat warm 1 tabl spoon olive oil. Add garlic, thyme sprig, a pinch salt and a pinch of cayenne. Sweat for 2 minutes—d not allow garlic to color. Add pepper slices, cover a gently cook 15 to 20 minutes.

Remove pan from heat, let cool, and discard thym Remove pepper slices with a mesh spoon. Place or cutting board. Cut pepper slices into small diamond square shapes, return them to cool cooking oil and aside until needed.

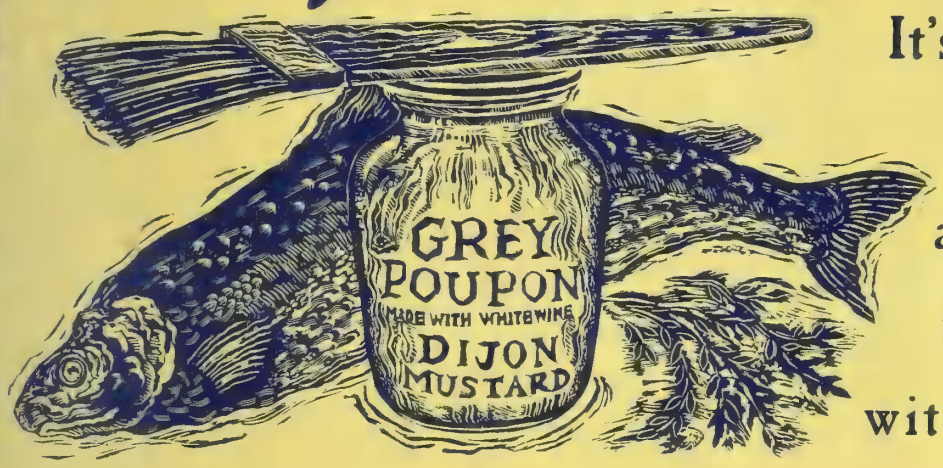
Butter 16 to 20 1½-inch-diameter molds, or u miniature muffin tins. Sprinkle each with flour a shake off excess. (Or use nonstick molds.) Sprin workspace to be used and rolling pin with flour. C dough in half and place it in center of workspa Sprinkle dough with flour and roll out to an ⅛-in thickness. Using a 2½-inch-round cookie cutter, out circles of dough. Place a piece of dough ove mold. Press it gently into bottom of mold and alo edges with your fingers. Trim off any extra dou overlapping the rim with a knife. Repeat this proc and line all molds. Refrigerate tartlet shells 10 to minutes or freeze 6 to 8 minutes. Scraps of dou may be rerolled.

Remove tartlet shells from refrigerator and co each with a 2-by-2-inch piece of parchment pa Add 1 tablespoon dried beans or pie weights to e shell. Fold parchment paper over, making sure to c er the rim completely. Bake dough in a prehea 325°F oven 10 to 15 minutes—do not let dough c or. Remove molds to cool on a rack and delica pull off paper with weights without breaking doug

While tart shells are baking, prepare cheese m ture: In a medium mixing bowl or in a food proce combine goat cheese, mascarpone, egg yolk, wh eggs, Parmesan cheese and a pinch of nutmeg. Sea to taste with salt and pepper. Mix until very smo Fold in 1 tablespoon chopped chives. Set aside.

Assemble tartlets: Fill each cooled tart shell to rim with cheese mixture. Bake in a preheated 35 oven 10 to 12 minutes, or until set with the sur lightly colored. Remove to a rack to cool for 3 m utes. Unmold tartlets and decorate with 2 each of low and red pepper pieces in a checker pattern. B top of tartlets with a touch of sweet pepper oil. heat tartlets in oven 1 minute before serving. Gar tartlets with a pinch of chopped chives. Serves 6.

Brush up on your French.



It's *très simple.* Add a French accent to your favorite food with *'La moutarde,'* or, the mustard. (Grey Poupon® Dijon mustard, to be precise.) Brush it over fish instead of butter to save on *les calories.* Brush some over steak then sprinkle with black pepper to create *Boeuf Poupon au Poivre.* Brush it over garlic bread. Brush some Grey Poupon and honey over chicken breasts before broiling to add a glaze *exceptionnelle. Voilà!* Now you're fluent in *la cuisine Française.*

Fillets Dijon - add a savory flavor to fish fillets. Brush the surface lightly with Grey Poupon then sprinkle with dried herbs before baking.

YUKON GOLD POTATOES WITH CRÈME FRAÎCHE AND CAVIAR

- 12 small Yukon Gold potatoes, about 2 ounces each, washed
- ¾ cup chicken stock
- ½ tablespoon sweet butter
- 3 tablespoons crème fraîche or sour cream
- 1 tablespoon finely chopped chives
- 12 teaspoons caviar (3 ounces)
- 1 small bunch fresh dill, for garnish
- Salt and freshly ground black pepper to taste

Prepare potatoes: Peel potatoes and trim down to the size of a small egg, smooth and oval. Cut off tip at base side of each potato to enable it to stand. Using a melon baller, scoop out and discard the inside of each potato from top end until shell is about ¼ inch thick.

Place hollowed-out potato shells in a lightly buttered shallow roasting pan. Season potatoes with salt and freshly ground black pepper inside and out. Fill each potato's cavity with ½ tablespoon chicken stock. Melt butter and drizzle evenly over potato cavities. Pour remaining stock around potatoes. Cover with aluminum foil and bake in a preheated 350°F oven 15 to 20 minutes, testing their doneness often by piercing them with a small knife blade. When ready, potatoes should be tender to the blade but not overcooked or they will collapse. When done, remove from oven, drain liquid from potatoes into small saucepan and set potatoes aside to cool. Bring drained liquid to a boil and reduce to about 2 tablespoons. Brush outsides of potatoes with reduced liquid and set aside in a warm place.

In a small bowl mix together crème fraiche with chopped chives. Season to taste with salt and pepper.

To serve: Arrange warm potatoes on a small serving dish. Using a small spoon, fill each one halfway with crème fraiche and chive mixture. Place 1 teaspoon of caviar on top of crème fraiche and insert a small sprig of dill for garnish. Serves 4.

SALAD JEAN-BAPTISTE DE LA QUINTINYE

Named for Jean-Baptiste de la Quintinye, creator of le potager du roi, *this crabmeat and artichoke salad can be prepared 2 to 3 hours in advance.*

For baby artichokes:

- 12 baby artichokes
- 1 lemon, halved
- 4 ounces mâche salad (cornfield lettuce) or arugula, washed and dried
- 1 tablespoon olive oil
- 1 cup frying oil
- Salt and freshly ground black pepper to taste

For lemon confit:

- 1 lemon

For tomato coulis:

- 2 cups tomatoes, peeled, seeded and diced (about 3 ripe tomatoes)
- 1 tablespoon sherry vinegar
- 3 tablespoons olive oil
- 3 drops Tabasco Sauce
- 1 tablespoon chopped fresh tarragon
- Salt and freshly ground black pepper to taste

For crab salad:

- 12 ounces fresh jumbo lump crabmeat, picked over
- 3 fresh basil sprigs, leaves only; 12 small leaves set aside for garnish and remainder coarsely chopped
- ¼ cup finely chopped fresh chives
- 3 plum tomatoes, peeled, seeded and diced to ¼ inch
- 2 lemons, juiced
- 3 tablespoons olive oil
- Salt and freshly ground black pepper to taste

Prepare baby artichokes: Remove outer leaves of artichokes with your fingers. Cut off stem at base of artichoke, as well as the tip of the leaves (about ¾ inch). With a paring knife, shape heart until round and smooth. Discard any trimmings.

Use half a lemon to rub over each baby artichoke heart. Squeeze this same half a lemon and strain its juice into 1 quart of water in a medium saucepan. Add a pinch of salt and 10 of the trimmed baby artichokes. Set the 2 leftover artichokes aside to be fried. Boil artichokes until tender to a fork, approximately 20 minutes. When done, drain and set aside to cool.

When artichokes are cool, cut them in half lengthwise. In a large bowl combine split artichokes, mâche lettuce, juice of ½ lemon and 1 tablespoon olive oil. Season to taste with salt and pepper. Toss well.

In a small skillet heat frying oil to 350°F. Using a vegetable slicer or knife, cut remaining 2 artichokes lengthwise into very thin slices. Plunge slices into hot oil and fry until golden. Remove artichoke chips with a perforated spoon and drain on a paper towel. Sprinkle with salt and set aside to cool.

Prepare lemon confit: Peel zest of 1 lemon with a vegetable peeler. Cut each strip into thin julienne. In a small saucepan bring 2 cups of water to a boil. Add julienned lemon zest and boil 5 minutes. Drain and set aside to cool. With a paring knife, cut off remaining white pith from lemon. Then cut from top to bottom on each side of each membrane, and remove each wedge, carefully freeing each filet. Remove any seeds. Set lemon filets aside.

Prepare tomato coulis: Puree tomatoes in a food processor and drain in a colander lined with cheesecloth for several hours to extract liquid. In a large bowl mix drained tomatoes with vinegar, olive oil and Tabasco sauce. Season to taste with salt and pepper. Add tarragon and mix well. Set aside.

Prepare crab: In a medium bowl toss together crabmeat, lemon confit, basil, chives, tomatoes, juice of 2 lemons and 3 tablespoons olive oil. Season to taste with salt and pepper. Toss well and set aside.

To serve: Set out 4 salad plates. Fill a small cup or mold with crab mixture and invert it onto each plate for a dome shape. Pour tomato coulis around each dome of crab. Arrange 5 halves of baby artichokes around base of each dome. Place a few mâche leaves in between. Place 2 lemon filets and 3 small basil leaves on top of crab. Sprinkle each plate with a few artichoke chips. Serves 4.

CANNETTE FRANÇOIS LE NORMAND

(Roasted duck with warm cherries)

- 2 female ducks, 3 pounds each, oven-ready (see note)
- 1 tablespoon grated fresh gingerroot plus 2 pieces gingerroot
- 1 orange, juiced; ½ zest grated (reserve peels)
- 2 lemons, juiced (reserve peels)
- 1 tablespoon cooking oil
- ½ tablespoon crushed coriander seeds
- 1 teaspoon ground black pepper
- 1 teaspoon cinnamon
- 2 tablespoons apricot jam
- ½ pound fresh cherries, split and pitted (see note)
- ½ tablespoon butter
- 1 teaspoon sugar
- Salt and freshly ground black pepper to tast

Prepare ducks: Remove any loose fat from duc To facilitate carving, cut out wishbones. Place duc in a large pot and add enough water to cover duc by 2 inches. Bring to a boil and cook 3 minutes. R move ducks, let them drain thoroughly, and disca cooking water. When ducks are dry, prick all ov with a sharp 2-tined fork, being careful just to pier the skin, not the meat. Stuff each with a piece of gi gerroot and reserved peels of orange and lemon. S and pepper ducks inside and out. Place 1 tablespo of cooking oil and ducks in a roasting pan. Ro them in the center of a preheated 450°F oven.

In a small bowl combine grated ginger, crushed c riander seeds, pepper, cinnamon, orange zest, oran juice, lemon juice and apricot jam. Brush this n over ducks every 5 minutes while they are roasti The ducks need no more than 30 to 35 minutes roasting to keep the meat pink. When duck is do remove legs and breasts and carve them into seve thin slices. Cover loosely and set aside to keep warm

Prepare cherries: In a small saucepan combine ch ries, butter and sugar. Cook over medium heat u slightly soft, about 5 to 8 minutes.

To serve: On each plate, arrange a few slices duck. Spoon warm cherries on top. Place a w phyllo pouch with spinach puree on the side recipe below). Serves 4.

Note: If small female ducks are not available, sub tute 2 4-to-5-pound ducks and increase cooking t by 10 minutes. If fresh cherries are not available, s stitute an 8-ounce can of dark cherries, rinsed, drai and patted dry. Omit sugar when heating.

SPINACH PUREE IN PHYLLO

- 3½ tablespoons butter plus ¼ cup melted butt
- ½ cup finely sliced onions
- 2 pounds spinach leaves, stems removed, washed and dried
- 1 tablespoon salt
- 6 leaves phyllo dough, 14-by-18-inches
- ¼ cup freshly grated Parmesan cheese
- Salt and freshly ground black pepper

Prepare spinach puree: In a small pan over me heat melt 1 tablespoon butter. Add onions and s them until soft, about 5 minutes. Set aside.

In a large pan bring 5 quarts of water and 1 t spoon salt to a boil. Add spinach leaves and boil tender, about 3 to 5 minutes. Drain spinach well press leaves to extract all water. Place hot spinach a food processor and add onions. In a small sauc over medium heat melt and lightly brown 2½ t spoons butter. Pour browned butter over spinac onions in food processor. Process mixture to a smooth puree. Season to taste with salt and pe Remove puree to a bowl and set aside.

Prepare phyllo purses: Brush three sheets of p dough with melted butter, sprinkle each with ½ spoon of Parmesan cheese and stack. Cut st phyllo into 6-by-6-inch squares. Repeat with re ing 3 phyllo sheets. Spoon spinach puree into square and twist phyllo squares closed to fo pouch. Place each purse on a baking sheet and b a preheated 425°F oven 5 to 7 minutes, until browned. Makes 12 spinach purses.

WOW





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In the pink

It goes with all kinds of foods. It's perfect for toasts and celebrations. Rosé champagne is the flavor of the month



ROSÉ CHAMPAGNE—THE DRINK of kings, lovers and celebrants—goes in and out of fashion on a totally unpredictable curve. Beautiful and costly, always special and very rare, rosé was loved by the Victorians and the Edwardians. The French boast about it with the pride of parents. The British use it for high flirtation, great celebration and—sometimes—with royal abandon. (One legend has it that rosé champagne was first blended for a royal wedding, to match the slippers and gowns of the bridesmaids.) And gastronomic decorators everywhere, charmed by its hue, pair rosé champagne with lobster, salmon, shrimp and strawberries.

Far more than something to break over the prow of ships, rosé is able to simultaneously cleanse and heighten the palette. More dry than sweet, ranging from delicate and creamy to robust and fruity, rosé goes well with many different kinds of food, from smoked salmon to bittersweet chocolate. Sirio Maccioni knew this in 1981 when he served Louis Roederer Cristal Brut Rosé 1974 and jelly beans to President Reagan at the end of a grand dinner at New York's Le Cirque. (Rosé sales, somewhat sluggish at the time, subsequently experienced a marked rise around the country.)

Remi Krug, managing director of the French champagne house (his brother, Henri, is the president and wine-maker), cautions that rosé does not go with everything (it should never meet up with pronounced bitterness, strong acidity, alcohol or liqueurs). He exalts in pairings in which the wine echoes the food (rosé with strawberries) or provides a contrast (rosé with salty caviar). The bubbles cleanse the mouth, the tannins provide body and balance, and the clarity of the wine allows the flavor of the food to come through.

Rosé is more expensive than a good comparable champagne—about 25 to 30 percent more—due to the extra steps and uncertainties involved in making it. Sparkling rosé wines from California, although lacking the great French character, tend to be more reasonable in price. Battling the American idea that "pink champagne" is sickly sweet and déclassé, California wineries have forged ahead with production of rosé. The Schramsberg Cuvée de Pinot Brut Rosé 1988, with bright fresh strawberry and spice aromas and a long and pleasant finish, is a terrific buy at about $22 a bottle.

True rosé champagne, of course, can only come from Champagne, France, where it is made according to the classic *méthode champenoise*. The grapes (a combination of Pinot Meunier, Pinot Noir and Chardonnay) are pressed for their juice, which is fermented, then blended, then fermented again in the bottle with the addition of *liqueur de tirage* (sugar and yeast). The wine is capped, then aged, riddled (the bottles are turned upside down to work sediment into the neck), disgorged (the sediment is removed by freezing the bottle necks), sweetened with a *dosage* (wine and sugar) and, finally, corked for shipping. Developed by the monk Dom Perignon in the late 1600s, it is the most elaborate wine-making process in the wo and, in the case of rosé champag one of the most unpredictable.

All grape juice is white, regardless whether it comes from red or wh grapes. There are two techniques give rosé its hue (which ranges fr golden vermeil to pale peach to sal pink to a deep berry): Still red wine (us ly local Pinot Noir from Bouzy) may added just before the second fermentation. the red/purple grape skins and pulp are le contact with the *must* (contents of vat) f short time. If the wrong amount of red wi added, the cuvée can be full of undrinkl deposits and turn a bizarre color. And if red grape skins are left to steep too long h champagne can turn blue or brown or ora The wine-maker must be part scientist, a artist. Such expertise is rare. Only about te percent of all champagne production is C pagne Rosé, and the consumer must be re pared to pay accordingly—from $35 a lit and up for a good French rosé champagn

There are 110 producers of champag France and of those, about half ship their to the United States—currently the third lg export market in the world (after German Great Britain). From those producers A cans have a choice of about 35 rosé ch pagnes, ranging from good to extraordina

Both French and American rosé ar tured on the wine list at Red Sage, Ma Miller's new "modern American we restaurant in Washington, D.C., whe food is rife with chili peppers (108 va

ıng guerra, habañero, ancho and poblano), :an allspice, cumin and other assertive "The beautiful fruit and length of a good :ally stand up to the texture and flavor of ›od," says Gregory O'Byrne, the dining manager.

ger Dagorn, of Tse Yang restaurant in York, says, "Rosé works very well with se food because its acidity asserts itself picy food."

ıfornia rosés have come a long way very :cording to Steve Olson, the dining room ger/sommelier at the just-opened May- Inn in Washington, Connecticut. He has ·d all over Champagne in search of rosé. If is no object ($100 and up per bottle) holds out for the French rosés of Krug, ger, Roederer Cristal, Dom Perignon, m Grand Cordon Rosé 1985, Dom rt, and Taittinger. Of the French rosés at nd under: Pommery nonvintage Brut, rt-Salmon, Ayala, Gosset, Laurent-Perrier, es Heidsieck and Veuve Cliquot. Of rnia sparkling rosés, all under $25 a bottle, ·ommends Mumm Cuvée Napa Blanc de (not technically a rosé champagne but a *méthode champenoise* sparkling wine made 100 percent Pinot Noir); Iron Horse 1988 Brut; and the Scharffenberger Brut Rosé.

this time of year, with celebrations of all n the offing, some people like to have a of rosé chilling in the refrigerator, waiting deserving moment. Bring the champagne ıctly the right serving temperature (32°F) f an hour by immersing the bottle in a t of ice and water. To best enhance the ›agne's bouquet, effervescence and color, ıp glasses no more than half-full. Flutes or wine glasses work well, too.

ıough one could be blissfully happy with a ınch of a glass of rosé and a slice of new- pizza, rosé is flirtatious enough to need e. Just two will do.

ne Hamlin, a New York–based food ine writer, was inducted into the Ordre des ux de Champagne in 1981 at Dom on's Abbey of Hautvilliers.

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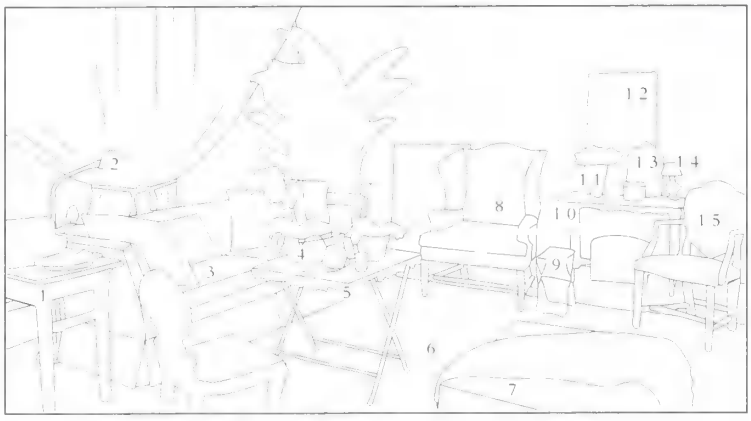
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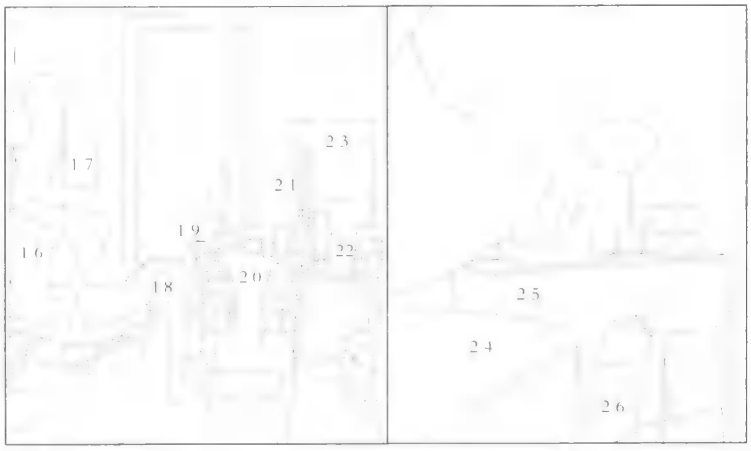
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TRADITION GOES TROPICAL

PAGES 72 AND 73

1. Side table, Claiborne Gallery—$1,200
2. Pharmacy lamp, Anne Morris Antiques—$975
3. Sofa, Baker Furniture—$2,520
4. Hat form, Robert Homma William Lipton—$170
5. Iron table, Robert Homma William Lipton—$350
6. Sisal rug, ABC Carpet & Home (per yd.)—$21.90
7. Ottoman, Baker Furniture—$602
8. New England Easy Wing Chair, Baker Furniture—$1,722
9. Army bench, Robert Homma William Lipton—$150
10. Spider table, Baker Furniture—$2,190
11. Bronze vase, Robert Homma William Lipton—$185
12. Mirror, Pure Mädderlake—$475
13. Mirror, Pure Mädderlake—$585
14. Lamp, Pure Mädderlake—$65
15. Neoclassical Norfolk armchair, Baker Furniture—$2,190

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16. New England Easy Wing Chair, Baker Furniture—$1,722
17. Photograph, Robert Homma William Lipton—$1,600
18. Dining table, Claiborne Gallery—$2,500
19. Glasses, Pure Mädderlake (ea.)—$85
20. Maryland Rococo side chair, Baker Furniture—$1,390
21. Candlesticks, Robert Homma William Lipton (pr.)—$350
22. Vase, Pure Mädderlake—$185
23. Geological chart, Anne Morris Antiques—$1,500

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24. Grand piano, Steinway & Sons—$26,300
25. Sideboard, Baker Furniture—$3,100
26. Basket, Pure Mädderlake—$60

PAGES 76 AND 77

27. Flischi lamp, Light Inc.—$741
28. Loveseat, Baker Furniture—$2,082
29. Serpentine chest, Baker Furniture—$5,590
30. Raffia wrapped candle, Zona (ea.)—$12
31. Mirror, Robert Homma William Lipton—$3,000
32. Four-poster bed, Baker Furniture—$3,990
33. Throw, Jeffrey Aronoff, Inc.—$850
34. Sheets, Portico Bed & Bath (queen flat)—$146
35. Berenice lamp, MoMA—$345
36. Dressing table, Baker Furniture—$1,990

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READER INFORMATION

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Barbados modular seating unit,** woven wicker, trimmed in rattan, white canvas, $1,703. **Fairfax ottoman,** in Caribe turquoise matka silk, $1,609. **throw pillows, left to right:** Caribe matka silk, in Kelly green, light turquoise and Imperial purple, 27" sq., $188/ea.; Costa Paradiso, abstract print, 24" sq., $163; **Caribe matka silk throw,** mango, 54" x 72", $175—All from the Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, 9th Fl., New York 10036, 212–642–8700, available at Ralph Lauren (R) stores and fine department stores.

20 STYLE HEAT *Page 20* **Stencils from The Stencil Library catalog,** shown: Amphora, #CS100, $49 w/repeat, $31/ea.; Acropolis, #CS101, $39 w/repeat, $27/ea., catalog $5—Stencilwerks (MO), 1723 Tilghman St., Allentown, PA 18104, 215–433–7776. **Spring Garden china,** $85/5-pc. place setting—Essex Marketing, Inc. (M), 14 Wilton Rd., Bldg. C, Westport, CT 06880, 203–454–2155. **Nature Knobs,** by Michael Aram, MA32, $40/assorted set of 6—represented by Lewis Dolin (M), PO Box 239, Katonah, NY 10536, 914–232–7465. **Puccinelli glass candies,** by Vietri, $7/ea.—Patio & Bar Accessories (R), 312 S. County Rd., Palm Beach, FL 33480-4245, 407–655–4460. **Caribe matka silk fabric** on side chair, Bright Navy, $70/yd.; **Polo sheets and pillowcases,** 14 colors, full fitted and full flat sheets, $37/ea.; standard pillowcases, $36/pr.—From the Ralph Lauren Home Collection, see address above, available at Ralph Lauren (R) stores and fine department stores, for stores 212–642–8700. **CX Designs Inc. lamps, left to right:** Celestian lamp, 23" h. x 5.5" base, 5" shade, $160; Max lamp, 24" h. x 5.5" base, shown w/5" shade, $190; Court lamp, 23" h., 5" shade, $270—Portico (R), 379 W. Broadway, New York 10012, 212–941–7800. Filamento (R), 2185 Filmore St., San Francisco, CA 94115, 415–931–2224. **Dada alarm clocks** by Tahmineh Javanbakht for Artecnica, 3" x 4½" x 2¼", resin, seven colors, $118/ea.—The Whitney Museum Store Next Door (R), 943 Madison Ave., New York 10021, 212–606–0200; Museum of Contemporary Arts (R), 250 S. Grand Ave., Los Angeles, CA 96012, 213–621–2766; Barneys New York nationwide. *Page 22* **Louise Chest,** by John Byers, by commission, $5,000 to $8,000—Snyderman Gallery (R), 317 South St., Philadelphia, PA 19147, 215–238–9576. **Mosaic fireplace surround,** Fireplace #3, by Gloria Kosco, 57½" h., 62" w., 18" d., by commission, $7,500—Helen Drutt Gallery (R), 1721 Walnut St., Philadelphia, PA 19103, 215–735–1625. **Zinc vase,** by Pucci de Rossi, 48" h., by commission, $3,500—Neotu Gallery (R), 133 Greene St., New York 10012, 212–982–0210. **Brightly colored glass cone vases,** by Ibex Glass Studio, 15", $370/ea.—American Craft Museum Gift Shop, 40 W. 53 St., New York 10019, 212–956–3535. **Stoneware teapot,** $130 to $200—Barbara Walch, RD 1, Box 880, Thorndike, ME 04986, 207–568–3736; at The Ferrin Gallery at Pinch Pottery, 179 Main St., Northampton, MA 01060, 800–732–7091. **Wood Macedonia vase,** by Michelle Holzapfel, 14" h., 15" w., 5" d., by commission, $7,200—Peter Joseph Gallery (R), 745 Fifth Ave., New York 10151, 212–751–5500. **Ceramic faux-twig grandfather clock,** by sculptor Poe Dismuke, 70" h., 20" w., 10" d., by commission, $3,000—Poe Dismuke, PO Box 361, Petaluma, CA 94953, 707–778–1699. **Giacometti's Clock,** by Edward Zucca, 86" h., 13" w., 22" d., by commission, $9,600—Peter Joseph Gallery, see address above.

36 DESIGNED WITH TLC *Contact* **Mrs. Joan McCarley,** executive director, Terrific, Inc., a nonprofit organization that founded Grandma's Houses, 202–462–8526. Donations of houses, furniture, supplies are welcome. The decorators volunteered or arranged donated furnishings in their rooms. *Foyer*: Trish Cavallaro, Sasaki Assoc., 1500 K St., NW, #600, Washington, DC 20005, 202–393–4300. *Dining room*: Amy Cornell, Cornell & Co., 7800 Willow Point Dr., Falls Church, VA 22042, 703–698–0229. *Living room*: Mary Drysdale, Drysdale Design Assoc., 1133 20 St., NW, #700, Washington, DC 20036, 202–466–6606. *Bedroom*: Gary Lovejoy, Gary Lovejoy Assoc., Inc., 3034 M St., NW, Washington, DC 20007, 202–333–5200. Designers who wish to participate, contact: Joseph Paul Davis, Joseph Davis, Inc., 2126 Connecticut Ave., NW, Washington, DC 20008, 202–328–1717.

38 GOING HOLLYWOOD **Best Small House 1990:** *Architect*: Trumbull Architects (Debra Wassman, Jonathan Lanman), 225 Lafayette St., New York 10012, 212–226–5331. To order plans, send check or money order to: Best Small House 1990, Princeton Plans Press, PO Box 1737, Sandusky, OH 44870. One set $150 plus $5 p&h. Three sets $200 plus $10 p&h. Additional sets beyond three $35 each. Add $15 for express handling. For inquiries or credit card orders (VISA or MasterCard) call House Plans Dept., 419–626–0623. *Note*: Plans are not returnable or refundable. Items shipped to Canada are subject to tariff.

44 OBJECTS OF DESIRE *Pages 44 to 53. Kardon residence*: **Bronze vase** by Josef Hoffmann. **Brass necklace** by Alexander Calder. **Painted chair** by Kim MacConnel. **Grill**, salvaged for apartment. **Kimona vase** by Betty Woodman. Painting, *Untitled*, by Mark Rothko. *Living room*: **Painting** (left wall), *Beside the Sea with Black Strip*, by Robert Motherwell. **Black box sculpture** by Louise Nevelson (on side table). *Cryptic 68*: **White platter sculpture** by Pablo Picasso. **Art Deco coffee table; two side tables**, Jacques-Émile Ruhlmann. **Club chairs** (in Clarence House fabric), **sofas**, by Sue et Mare. **Chinese Art Deco rug; 1930s Lalique vase** (on center coffee table); **1930s Lalique lamp** (on side table). *Over mantel*: **Painting,** *Mirror #2*, by Roy Lichtenstein. *On mantel*: **Clock** by Sue et Mare. **Painting** (right wall), *Harley Red*, by Franze Kline. *Dining room*: **Table, chairs, credenza**, by Jacques-Emile Ruhlmann. **Painting,** *House of Magician*, by Adolph Gottlieb. **Ceramic plate and pitcher** (on table) by Pablo Picasso. **Ceramic sculpture** with metallic glaze, by Beatrice Wood. **Portrait** of Janet Kardon by Robert Mapplethorpe. **Sculpture** in stone and cloth, *Exercising Drum Pipes*, by Claes Oldenburg. **Painting** *Blue Mirror*, by Kenneth Nolan. **Ceramic sculpture, in two pieces,** by Jeff Perrone. *Bedroom*: **Photograph**, *Calla Lily*, by Robert Mapplethorpe. **Art Deco chair,** Sue et Mare. *Living room*: **Painting,** *Untitled*, by Robert Rauschenberg. **Desk and chair** from Andy Warhol Collection. **1930s Daum lamp. Screen** by Bernard Dunand, c. 1939. *Peter Joseph residence*: **Library** designed by Wendell Castle. *On mantel*: **Candlesticks** by Albert Paley. **Clock** by Wendell Castle. **Carpet** by John Dunnigan and Wendy Wahl. *Shelf*: **Candlesticks** by Janet Pnp. **painting** by Steve Hawley. **Photograph** by Sheila Metzner. **Coffee table**, Chase, by Judy Kensley McKie. **Birch bowl** (on coffee table) by Michelle Holzapfel. **Third Angel chair** by Wendell Castle. **Sofa** by Wendy Stayman. **Maplewood chair** by Jere Osgood. *Foyer*: **Plant stand** by Albert Paley. **Pedestal,** Tip of a Thought, by Wendell Castle. *On pedestal*: **Bowl** by Jean Dunand. **Silver candlestick** by Georg Jensen. **Art Deco chandelier. Floor,** wood with lapis lazuli and marble insets. *Living room*: **Sofas** by John Dunnigan. **Torchère** by Sakkara. **Coffee table** by Wendell Castle. **Stool** by Gaetano Pesce. *Dressing room*: **Chest of drawers** by Tom Loeser. **Table** by Timothy Philbrick. **Photograph** by Sheila Metzner. *Living room*: **Vase** by Janet Pnp. **Gilt framed faux-painted mirror** by Dennis Kardon. **Bronze bookend** by Lisa Hoke. *Korman residence*: **Figures** by Magdalena Abakanowicz. **Ceramic sculpture** by Andre *Kitchen*: **Ceramic apples and pears** by Barbara Eigen. **Plate with strawberries** by Fine Line S **Carpe wood teapot**, Guys and Dolls, by Hap Sakwa. **Ampersand clay teapot** by Adrian Saxe *room*: **Diego Giacometti bronze chair.** *Master bedroom*: **Table** by Wendell Castle. **Art Deco Drawing** by Joel Shapiro. *Dining room*: **Colored glasses** by Fine Line Studios. **Plates** by Claudia **Painted glass** by William Bernstein. **Silverware and cream and sugar** by Mardi Jo Cohen. **C piece of ceramic sculpture** by Paul Matthieu. **Place mats** by Mineo Mizuno. *Living room: to* **Glass vessel** by Dale Chihuly. **Table** by Judy Kensley McKie. **Colored drawing** by Willem De K **Black-and-white drawing** by Cy Twombly. **Plaited metal vase** by Ken Carlson. *Foyer*: **Yellow ing** by Ludwig Sander. **Ceramic shelf** by Paula Winokur. **Ceramic books** by Richard Shaw. **P** Roy Lichtenstein. **Urn-shaped knife chests** by Mrs. Korman's great-great-grandfather. **Ceramic ture** by Takomori. **Gilt mirror. Painting** (reflected in mirror), *Man + Thing*, by Neil Jenny. *Livi* **Drawing** by Barnett Newman. **Diego Giacometti "Greek" bronze table; Agra rug. Ceramic** by Richard DeVore. **Hand-blown glass vases.**

54 PLAYING WITH HISTORY *Pages 54 to 59. Designer*: **Thomas Jayne Studio**—Thomas Jayne One University Place, New York 10003, 212–260–4042. *Swimming pool and garden restoration*: **T. McEaddy**, 27½ Broad St., Charleston, SC 29401, 803–577–4962. **Black & gilt chairs**, Governer armchair, #2543, 32½" h., 21½" w., 23"d., $1,287—Baker Furniture Co. (M), available through Charleston Reproductions, 105 Broad St., Charleston, SC 29401, 803–723–8292. *Living room* #849–68, $2,370—Baker Furniture Co. (M), Atlanta Decorative Arts Center, 531 Peachtree Hills Av Atlanta, GA 30305, 404–261–2922. **Sofa fabric**, large carolean, #3243/4–0—Clarence House (T), 58 St., New York 10022, 212–752–2890. **Chair fabric**, Coraux chintz—Brunschwig & Fils (T), 97 Ave., New York 10022, 212–838–7878; available at Anne Mullin Interiors, 289 Greenwich Ave., wich, CT 06830, 203–625–0184. **Iron fire gate**, $1,500—Jack Patla Antiques (R), 181 K Charleston, SC 29401, 803–723–2314. **Engraving of King's College Chapel**, c. 1690—Stubbs Prints, 153 E. 70 St., New York 10021, 212–772–3120. *Dining room*: **Chippendale chairs** (sold) Antiques (R,T), 155 King St., Charleston, SC 29401, 803–723–2362. **Mirror and print frames**— Jayne Studio, see address above. **Lantern**—Verdi Antiques & Accessories (R,T), 196 King St., Ch SC 29401, 803–723–3953. **Table skirt fringe**—Scalamandré (T), 950 Third Ave., New 212–980–3880. *Bedroom*: **Check fabric** on comforter, $16/yd.—Ian Mankin (R), 109 Regent's P Primrose Hill, London NW1 8UR, 011–44–071–722–0997. **Wallpaper**—Brunschwig & Fils, see above. **Chippendale chair** (sold)—Estate Antiques, see address above.

72 TRADITION GOES TROPICAL *Pages 72 to 77. Designer*: **Lembo Bohn Design Associate** One Gansevoort St., New York 10014, 212–645–3636. **Location:** The Police Building, 240 C New York 10013, 212–226–5641. *Living room*: **Paint**, Benjamin Moore chartreuse, YL-72, flat Benjamin Moore & Co. (M), Montvale, NJ 07645, 201–573–9600. **Curtain fabric**, Brush Everard Stripe, #928–12–51, mocha, $102/yd.—Schumacher (T), 979 Third Ave., New York 212–415–3900. **Sofa**, #862-89, arm h., 30" seat h., 19", inside, 71" w., outside, 89" w.; inside, outside, 33"d.; $2,500 (COM). **fabric** by Jack Lenor Larsen for Baker, #56–222 green, $134/y **England Wing Chair**, Colonial Williamsburg Collection, #6496, 44⅓" h., 33½" w., 31½" d. (COM); **fabric** by Jack Lenor Larsen for Baker, #56–221, taupe, $134/yd.; **armchair**, #8845, Williamsburg Collection, 38" h., 19¾" w., 20½" d., mahogany, $2,190 (COM)—Baker Furnit 1661 Monroe Ave. NW, Grand Rapids, MI 49501; 616–361–7321. **Armchair fabric**, Applaus velvet, Blue Suede Shoes, #2672-56, $73.50/yd.—Gretchen Bellinger, Inc. (M), PO Box 64, Coh 12047, 518–235–2828; available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, C 203–625–0184. **Spider table**, #8863, Colonial Williamsburg Collection, 28½" h., 36" w., 12" d 27¾" h., 36" w., 24" d., open, mahogany, $2,190; **ottoman**, #836–11, 17" h., 32" w., 26" (COM); **fabric** by Jack Lenor Larsen for Baker, #56–222, green, $134/yd.—Baker Furniture, se above. **Side table**, $1,800—Claiborne Gallery (R), 452 W. Broadway, New York 10012; 212–4 **Leather boxes:** chocolate rectangular box, #0G/1, $200; chocolate square box, #0H/2, $280—M Designs (M), 50 Temple Place, Boston, MA 02111; 617–426–3607. **Green plate**, $50; **large bro ror**, $475; **small metal mirror**, $585; **table lamp**, $65; **checked throw**, $350—Pure Madder 478 Broadway, New York 10013; 212–941–7770. **Pillow fabrics**: Thailana/lapis lazuli, #2470 Canvas/caribbean, #2413/21; Thailana/bottle green, #2470/20; Thailana/veridian, #2470/11; vas/citron, #24-13-20, $110 to $150/yd.—Jack Lenor Larsen (T), 232 E. 59 St., New Yor 212–674–3993. **Pharmacy lamp**, $975; **mahogany hall chair** (not available), $9,750; **mahog** with curved top, $3,000—Ann Morris Antiques (T), 239 E. 60 St., New York 10021; 212–7 **Wire hat form**, $170; **iron tea table**, $350; **army bench**, $150; **copper vase**, $185—Robert William Lipton (R), 27 E. 61 St., New York 10021, 212–593–4341. **Sisal**, 13' w., $21.90/yd.—A pet & Home (R), 888 Broadway, New York 10003, 212–473–3000. **Tassels** on sofa, #T $120/ea.—Coraggio (T), 979 Third Ave., New York 10022, 212–758–9885. **Painting, small** private collection. *Dining Room*. **New England Easy Wing Chair**, #6496, $1,722—Baker Furni address above. **Wing Chair fabric**, Applause cotton velvet, Blue Suede Shoes, #2672–56— Bellinger (M), see address above. **Maryland Rococo side chair**, #8850, 37¾ h., 21" w., 20¾ hogany, $1,390 (COM)—Baker Furniture, see address above. **Seat fabric**, Brush Everard mo #928–12–51, Mocha—Schumacher, see address above. **Candlesticks**, $350/pr.; **small Don photograph**, $1,600—Robert Homma William Lipton, see address above. **Chart**, $1,500—Ar Antiques, see address above. **Green vase**, $185; **green plates**, $24/ea.; **clear vase**, $175; $10/ea.; **glasses**, $85/ea.—Pure Madderlake, see address above. **Flatware**, Albi, $193/5-piece ting—Christofle (R,M), 680 Madison Ave., New York 10021; 212–308–9390. **Standing fan**, City Arts (R), 275 Lafayette St., New York 10012; 212–941–8025. **Grand piano**, 5'7" l., Steinway & Sons (R,M), 109 W. 57 St., New York 10019; 212–246–1100. **Virginia sideboar** 40½" h., 57" w., 20" d., $3,100—Baker Furniture, see address above. **Large Don Freeman pho tray**, **glasses**, **bowl**—private collection. **Basket** on floor, $60—Pure Madderlake, see address ab **tuno terra-cotta urn**, #0010, 41" h. x 35" d., $3,420—Kuma Enterprises, Inc. (M,T), 11 E. 57 York 10022; 212–980–5044. **Bench**, $750—Claiborne Gallery, see address above. *Bedroom*: **Can** #8822-05, 92" h., 66¾" w., 87" d., mahogany, $3,990; canopy, $550; **serpentine chest,** #8804 38" w., 22" d., $5,590; **dressing table,** #8887, 28¼" h., 35" w., 19½" d., $1,990; **love seat,** # 38½" h., 66" w., 33" d., $2,082 (COM); **love seat fabric,** #22279—Baker Furniture, see addr **Paint color**, 0212W—Pratt & Lambert (M), 800–922–2272. **Linen sheets**, queen flat, $146; fit pillowcases, $30/set—Portico Bed & Bath (R), 139 Spring St., New York 10011; 212–941–77; **lon solid throw**, $850—Jeffrey Aronoff, Inc. (R,T), 16 W. 23 St., 3rd Fl., New Yo 212–645–3155. **Pillow fabric**, Thailana/lapis lazuli, #2470/10, $134/yd.—Jack Lenor Larsen,

auze, #1207—Henry Calvin (M), 979 Third Ave., New 021, 212-371-4333. **Candles**, $12/ea.—Zona (R), 97 t., New York 10013; 212-925-6750. **Basket**, $54—Palecek) Box 225, Sta. A, Richmond, CA 94808-0225; 7730. **Flischi floor or table lamp** and shade, $741—Light 1162 Second Ave., New York 10021; 212-838-1130. lamp, #5456, $350; **alarm clock**, $60—MoMA Design MO), 11 W. 53 St., New York 10019; 212-708-9888. **Tor-l mirror**, $3,200—Robert Homma William Lipton, (R), 27 ., New York 10021; 212-593-4341. **Marseille cover**, ouvaille Français (R); 212-737-6015.

ILE THE SIZE, QUADRUPLE THE FUN *Pages 84 to 89.* *Archi-*se+House, 1499 Washington St., San Francisco, CA 94109; -2112. *Design team:* **Steven House,** A.I.A., Cathi House, ompson, Mark English. *Contractor:* **Fulwiler/James, Inc.,** 886, Moss Beach, CA 94038; 415-728-9191. *Lighting consul-*ella Smith, Luminella, 3656 Folsom St., San Francisco, CA 5-282-5694. **House size:** 5,192 sq. ft.; **lot size:** 21,278 sq. *r materials:* **Integral color stucco**—McVeigh Plastering, ng St., Ste. 1D, Redwood City, CA 94063; 415-365-0514. **d stain**—Fuller O'Brien (M), 450 East Grand Ave., S., San , CA 94080; 415-761-2300. **Glass block**, Decora—Pitts-rning Corporation (M), 800 Presque Isle Dr., Pittsburgh, PA 12-327-6100. **Stonework**, Cantera stone flooring, Rosa—aker Co. (M), 4550 Hollis St., Emeryville, CA 94608; -7005. **Windows**, Series 910—Milgard (M), 1010 54 Ave. oma, WA 98411; 800-562-8444. **Skylights**—O'Keefe's Inc. Williams Ave., San Francisco, CA 94124; 800-227-3350. e—by Norman Peterson, 350 Treat St., San Francisco, CA 15-431-1100. *Outdoor furniture:* **Oval Lancaster table,** #5665, $750; **Devon side chair,** #5557, $235, and **armchairs,** #5559, $285; **green canvas market umbrella,** $495 and **base,** #9937, $135; **cedar Adirondack chairs,** #2093, $195; **footrests,** #2094, $85; **table,** #2905, $105; **canvas rectangle umbrella,** 9½' x 6½', #9938, $695. **Giverny chairs,** #5281, $395; **Avebury table,** #5981, $385 or $1,050/set—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941; 415-383-2000. *Interior materials:* **Hardware**, Orbit, oil-rubbed bronze—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94119; 415-467-1100. **Wall sconce**, #651-0—Shaper (M), 1141 Marina Way South, Richmond, CA 94804; 415-234-2370. **Recessed lighting**, #H7, H99—Halo (M), 400 Busse Rd., Elk Grove Village, IL 60007; 312-956-8400. **Kitchen fixture**, Mikado—Artemide (T), 150 E. 58 St., New York 10155; 212-980-0710. **Dining room lighting**, Floppi Suspension—Tech Lighting (T), 300 West Superior, Ste. 101, Chicago, IL 60610; 312-337-0759. *Living room:* **Oil pastel**, *Tuolumne River*, by Jeff Long, 89" x 64", $3,780—available through Jeff Long; 415-822-4714. **Area rug** by Christine Van der Hurd—Postmark (R), 445 Sutter St., San Francisco, CA 94108; 415-243-9780. **Steel sculpture,** by Shane Kennedy, pieces from $1,500 to $4,000—available through Shane Kennedy, 15 Girard Ave., Sausalito, CA 94965; 415-331-0329. **Pillows**, Palazzo Taffeta—Donghia Textiles (T), 200 Kansas St., San Francisco, CA 94103; 415-861-7717. **White ceramic bowls**, from the Waldo Collection—Shears & Windows Garden Court (T), 5 Henry Adams St., San Francisco, CA 94103; 415-626-9084. *Kitchen:* **Chairs**, Rio by Artelano—Limn (R,T), 290 Townsend St., San Francisco, CA 94107; 415-543-5466. **Green glass vase,** by Javoss/Kelly, $1,800—Virginia Breier (R), 3091 Sacramento St., San Francisco, CA 94115; 415-929-7173. **Rope basket,** from the Waldo Collection—Shears & Windows Garden Court, see address above. **Countertops**, "absolute black" granite; **cabinets**, stained Douglas fir—Style Line (M); 800-282-1420. **Sink**, Executive Chef, #K-5932—Kohler Company (M), Kohler, WI 53044. **Refrigerator**, #532—SubZero Freezer Co. Inc. (M), 4717 Hammersely Rd., Madison, WI 53711; 800-222-7820. **Oven**, #305—Dacor (M), 950 South Raymond Ave., Pasadena, CA 91105; 213-682-2803. **Range**, #6CT 486G—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. **Dishwasher**, Monogram #GSD 3000; **trash compactor**, Monogram #GCG 1000—General Electric (M), Louisville, KY 40225; 800-626-2000. *Dining room:* **Dining, nook tables and stereo cabinet**, custom made by Olle Lundberg, 329 12 St., San Francisco, CA 94103; 415-552-0152. **Chairs**, Ed Archer designed by Philippe Starck—Limn (R,T), 290 Townsend St., San Francisco, CA 94107; 415-543-5466. *Bathroom:* **Metal Suspiral chair**, $655—Postmark, see address above. **Bath towel**, lemon, 100% cotton—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Sinks**—Luwa (M), PO Box 16348, Charlotte, NC 28297; 704-394-8341. **Faucets**—Grohe (M), 900 Lively Blvd., Wood Dale, IL 60191; 708-350-2600. **Shower**, Magnum Raindome—Kallista (M); 415-552-2500. *Bedroom:* **Planet Lamp**, by Furniture Club, $500—available from Shane Kennedy, see address above. **Table**, Ciao, by Gary Hutton, 18" x 22", $1,600—Gary Hutton, 2100 Bryant St., San Francisco, CA 94110; 415-282-4787. **Sheets**, Birch, by Marimekko for Revman Industries (M); stores: 800-237-0658.

90 FÊTE ACCOMPLI **Slipcovers,** #5862A, $167/yd.—D. Porthault Inc., 18 E. 69 St., New York 10021; 212-688-1660.

114 FROM THORNHILL FARM **The Coop,** 2305 Butler Rd., Butler, MD 21023; 410-472-2699; Tues. and Thurs., 10 A.M.–3 P.M.; Sat., 10 A.M.–5 P.M., Sun., 11 A.M.–5 P.M.

PLAYING WITH HISTORY

Continued from page 58

rationists of the earliest rites, rituals and ents of the Anglican church.

he downstairs living room and dining of the dependency, the period that e and Jayne chose to refer to most ly is the 18th-century "Gothick" taste arized by Horace Walpole at his villa berry Hill, outside London. Used for libraries, follies and outbuildings, articular strain of Gothic Revival was red, decorative and not deeply serious.

age had never before done a decorative ob, but after a skillful friend gave him pointers, he spent a month and a half ig all the downstairs walls to evoke the of English garden temples and follies. se his budget didn't allow for millwork ving, virtually all of the architectural t—the Gothic arches and raised panel-vas rendered in trompe l'oeil.

easier than it looks. It's very therapeu-avage said of the paint job. "And I'll do it again."

n came the furnishing. Jayne wanted ace to look stylish, gentlemanly and philic, like its tenant. He wanted it to table for the sizable cocktail parties that is wont to toss on humid Charleston ngs. But Jayne also thought the house should harbor a certain simplicity.

"He needed a retreat from being around lots of grandeur all day," Jayne said. "So this place is simpler than a lot of what he knows, although it has a richness too."

In the living room's sociable arrangement, there are assorted 18th-century wooden chairs from Savage's family, a Historic Charleston Reproductions armchair slipcovered in English ticking, and a pair of Victorian ballroom chairs with Gothic splats. Savage designed the atmospheric pair of Gothic-arched bookcases and had them made by a local craftsman. Jayne designed the draperies with pointed valances that look like a cross between old ecclesiastical vestments and something from a Sheraton pattern book.

Both Savage and Jayne believe that quiet autobiographical touches and layers of personal significance add to the character and repose a house can possess. In the living room, for example, over a late-17th-century English oak table, there hangs a 1690 copper-plate engraving of King's College Chapel in Cambridge, England. Jayne found it in a Manhattan antiques shop and immediately called Savage. Jayne knew that Savage has a passion for 17th-century architectural engravings as well as English church music. He knew his client once sang in a choir at the chapel. Savage and Jayne had even visited it together during one of their English trips.

The dining room, where Savage almost never dines (he's perpetually out and about), is also a kind of library and cabinet, in the 17th-century sense of the word—a room lined with prints and small objects and precious mementos. The pyramidal bookcase, which Savage designed and had made by a local craftsman, is an homage to the renowned 20th-century English decorator John Fowler, who fancied the same shape and used it in many of his schemes. The engravings of the kings and queens of England that cover the walls were picked up by Savage for a pound apiece at a printseller's stall in Covent Garden. (They sat under his bed in a stack for seven years, awaiting their purpose.)

It may not be the grandest or the most southern place in Charleston, but Tom Savage's house is a mecca for visiting curators, arts patrons, English friends and English friends of friends who arrive at the doorstep with letters of introduction. "I like to think of the house as a little piece of England in the middle of Charleston," Savage said. A brief essay in the English idiom, lost in the camellias and magnolias.

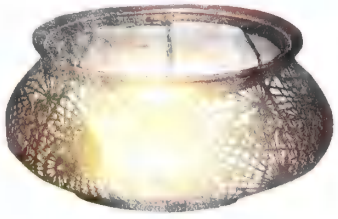


Ralph and Terry Kovel tell you where it's from and what it's worth

Q. This ostrich egg bowl has the engraved initials J.M.A., which may be those of my ancestor John Austin, who died in 1837. The English hallmarks on the bottom include an Old English A and the initials I.R. I am curious about the maker and the value.

R.B., Oneonta, NY

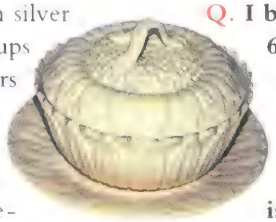
A. Ostrich egg shells were rarities in 18th-century Europe and were often mounted in silver to be used as cups or bowls. Yours may have been made while your ancestor was alive, because the "A" is a registry mark used in either 1776 or 1816. The "I.R." may stand for John Rowe, an English silversmith working in 1776. (The letter "I" often replaced "J".) A mounted ostrich egg is worth about $750 today.



Q. My bowl is marked "Tiffany Studios, New York 833." Can you tell me its age and value?

M.U.H., New Monmouth, NJ

A. The Tiffany Studios made many decorative pieces in the pine needle pattern. Style #833 in the 1906 catalog shows a "fern bowl" like yours priced at $40. It is now worth $350.



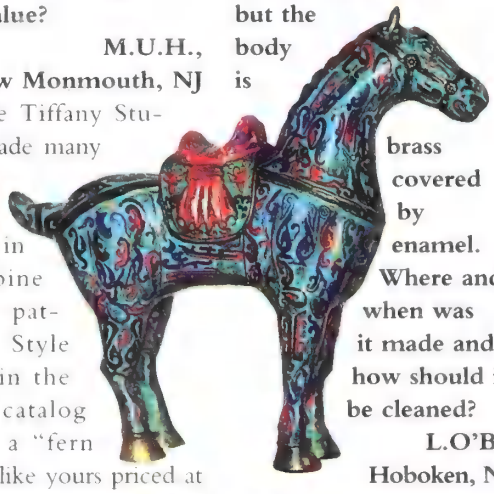
Q. I bought this 6-inch ochre sunflower-shaped dish in London. I think it is drabware, and I would like to learn more.

E.M.K., Westport, MA

A. Drabware is the name for a special type of earthenware or stoneware that varies in color from pale gray to yellow. Popular from 1800 to 1850, it was often called "dryware" by the potters in English factories. Wedgwood made sunflower designs like yours in the 1850s. If unmarked, it is worth $150.

Q. From nose to tail, this cloisonné horse measures 15 inches. The mane is copper but the body is brass covered by enamel. Where and when was it made and how should it be cleaned?

L.O'B., Hoboken, NJ



A. Cloisonné enamel has been made in the Orient for centuries, so the technique and design have been copied many times. The style of your horse and especially the saddle suggest it was made in the late 19th or early 20th century. A new piece sells for about $500, and older pieces are worth more. Wash with dishwashing liquid and rub dry. Harsh cleaners will damage the enamel.

Q. This Gothic-style chair came out of an old building. Can you tell its origin and present worth?

K.M.N., Norristown, PA

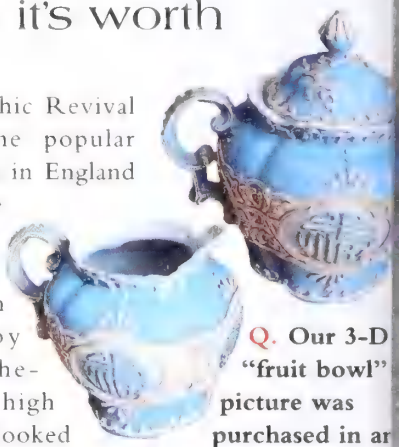


A. The Gothic Revival style became popular in the 1820s in England and in the 1830s in the U.S. Furniture was often inspired by Gothic cathedrals, and high chair backs looked like the buildings' arches and windows. Made about 1845 in New York or New Jersey, your chair is worth $500 today despite its missing finial.

Q. This cream and sugar set with Oriental markings on the bottom was probably purchased in San Francisco's Chinatown. How much would it sell for today?

W.L., Sacramento, CA

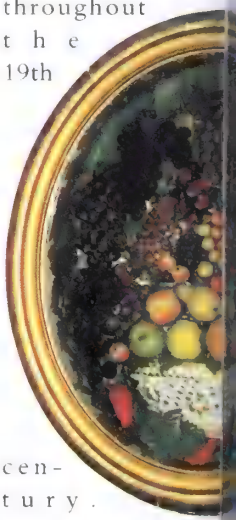
A. Japanese pottery and porcelain with raised decoration is called moriage. Your set is at least 100 years old, because after 1891 Japanese pieces were marked "Made in Japan" or with other English words. It is worth around $185.



Q. Our 3-D "fruit bowl" picture was purchased in an antiques shop sever years ago. I'd like t find out more abou

Wyckof

A. Three-dimensi shadowbox pictures of wax were po throughout the 19th century. Early wax works depicted faces and ures, but the Vict revival of the cra vored flowers and Shadowboxes are fragile and hard to fi good condition. A lector would pay $ for a spectacular one



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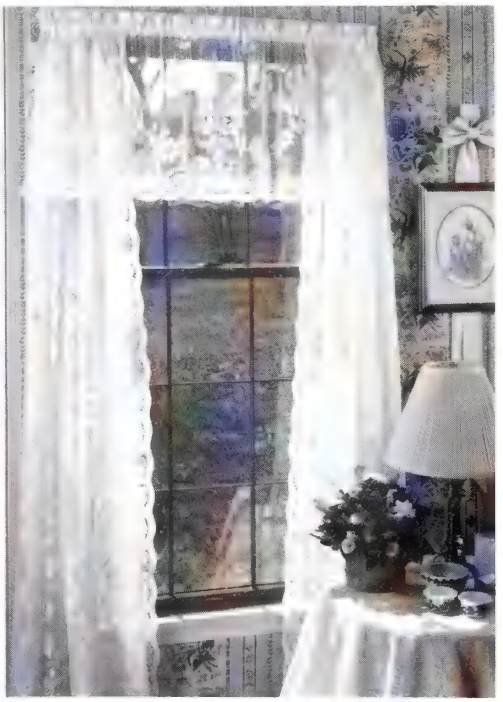






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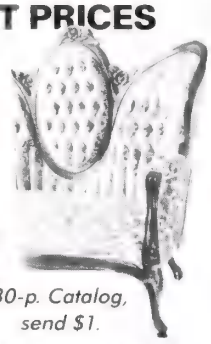
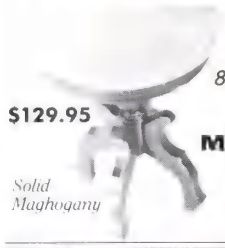
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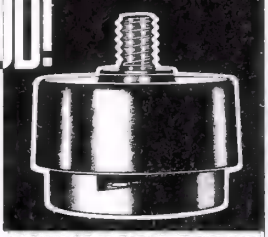
W \ L	23"	26"	29"	32"	36"	40"	44"	48"	52"	57"	62"	67"	72"
21"	6	7	8	9	11	13	15	17	19	22	24	26	28
42"	14	15	16	17	19	21	23	24	26	29	31	33	35
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54"	16	19	20	22	24	27	29	30	34	37	39	42	44
60"	18	20	21	23	25	29	31	33	35	39	42	45	48
66"	19	21	23	25	28	31	33	36	38	42	45	48	51
72"	20	24	26	27	30	33	35	38	40	45	48	51	55

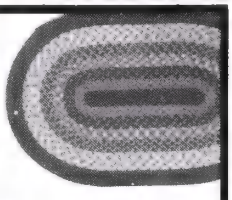
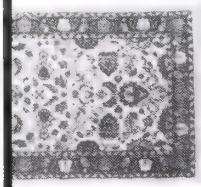
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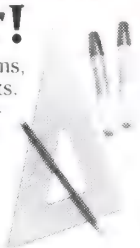
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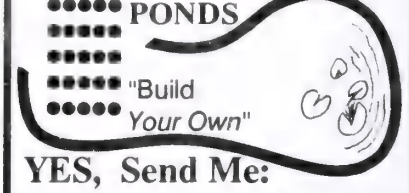
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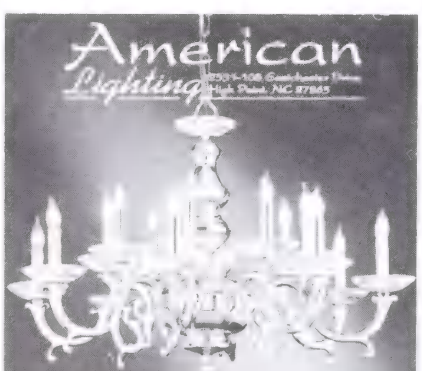
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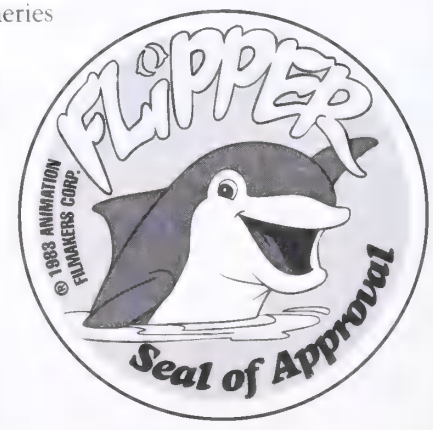
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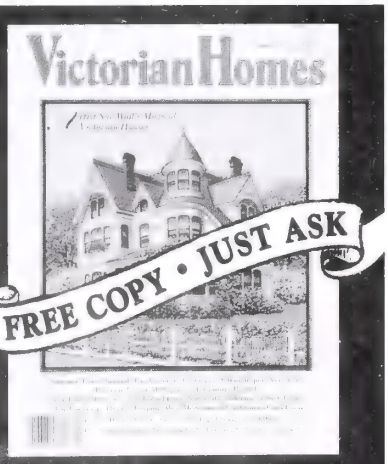
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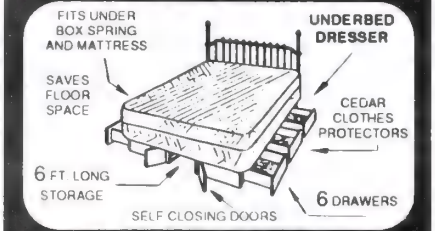
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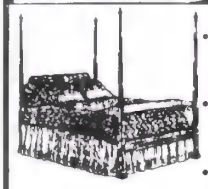
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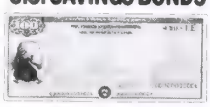
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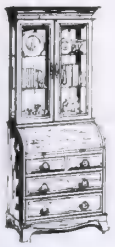
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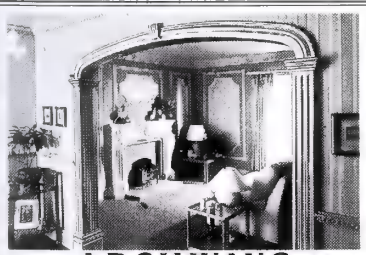
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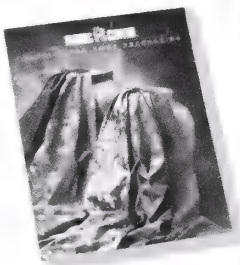
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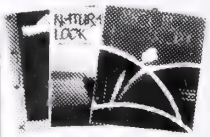
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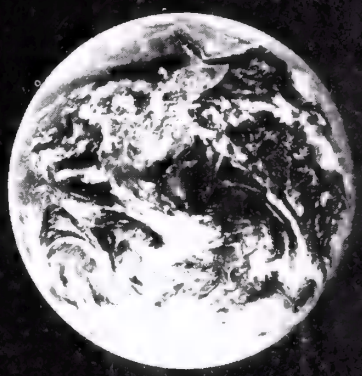
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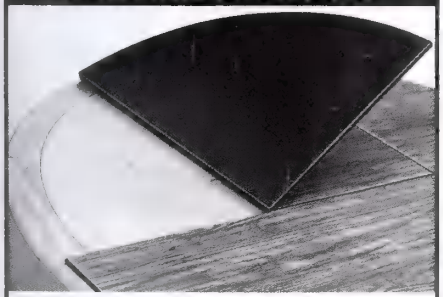
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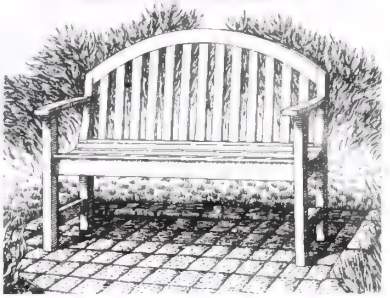
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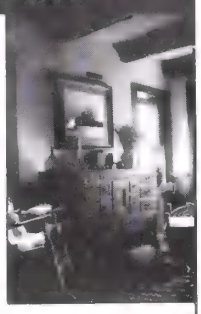
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Minding the store

A progress report on the artists' co-op run by two young mothers, one of them our daughter

BY DEE HARDIE

WHEN WE FIRST MOVED to Thornhill our village, Butler, fulfilled our simple family needs and supplied local color as well. Framed by early-19th-century houses, Sam Adams's General Store was the downtown centerpiece. A checkerboard was set up on the front porch, and tacked-up notices inside offered for sale everything from thoroughbred terriers to secondhand tractors.

The post office, with Mrs. Adams as postmistress, was tucked into a corner of the store, and the fire department, which owned one ancient engine bought by seasons of covered-dish suppers, was nearby. Completing the scene was Bob the barber, who cut everyone's hair.

Now, three and a half decades later, Butler has grown to be a village of sophisticated antiques shops, a mecca for interior designers and weekend browsers. I, too, have succumbed. Even though I didn't really need them, at least four pieces of furniture from Butler's shops now live at Thornhill.

Yet despite this new wave of business the country flavor survives. Pat, the Adamses' daughter, runs the general store; the post office has been enlarged with Ray, the new postmaster, handling postage up front and advice on the side. The fire department is now equipped with two sparkling modern engines. Only the barber of Butler is missing.

But his house is still in business. It is now The Coop, an artists' cooperative directed by two young mothers—Allison, who paints porcelain, and Louise, our daughter, who is a weaver of cotton and linen rugs. They each have a studio at The Coop as well as two rooms they fill to overflowing with contemporary folk art, oil paintings and watercolors representing 85 regional artists.

When they saw the house for rent last summer they took a chance on a longtime dream. With the help of their husbands, they painted the rooms and put up shelves. The first day the shop opened was the first day of school. "Our families are our first priority," Louise told a customer who wondered why the shop opens at 10 A.M. and closes at 3 on weekdays.

Allison and Louise know they planted a seed when they started the co-op, but they say it has flourished beyond their expectations. They feel that the recession has led to a wonderful renaissance of home arts and crafts. The owners take a small commission and many of the artists contribute a few hou shop work a month. "We to sell through decorato stores and never knew bought our own crafts obje says Louise. "It's nice to k where something is going makes it easier to part with."

The inventory is vast and ied. Along with Allison's p lains and Louise's rugs an paintings are porpoises ca from wood by a carpenter w ing a chain saw, picture fr sponged with color, barn-b birdhouses, beeswax ca scented with rosemary, jewe silver and beads, painted f ture, old wood shoe lasts painted folk motifs, stained painted kimonos, hand-loo sweaters, rustic outdoor furn and on and on.

In the beginning even peddled his culinary art: U Tom's Walnut Brownies, $ And they sold! Until our discovered that food wa covered in their insurance.

But a feast *is* on the way celebrate their first birthday. Coop is hosting a potluck s with all their artists. "We w thank them," says All "We've learned about bus and that it can be fun." Louise, "We've also learned about ourselves." What could anyone ask?

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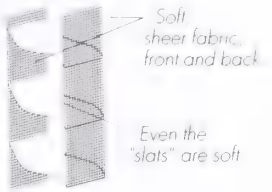
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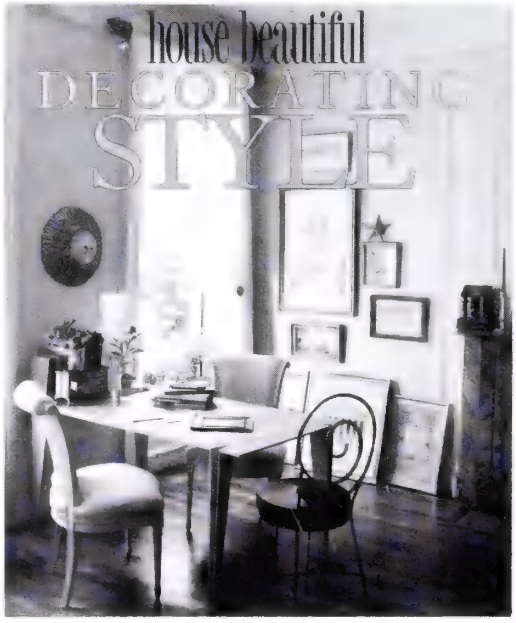
ON THE COVER: One of several fabulous outdoor "rooms" in the Malibu garden of Buzz Yudell and Tina Beebe, a couple (he an architect, she a colorist) who excel in all the arts of living. See page 56. Photograph: John Vaughan.

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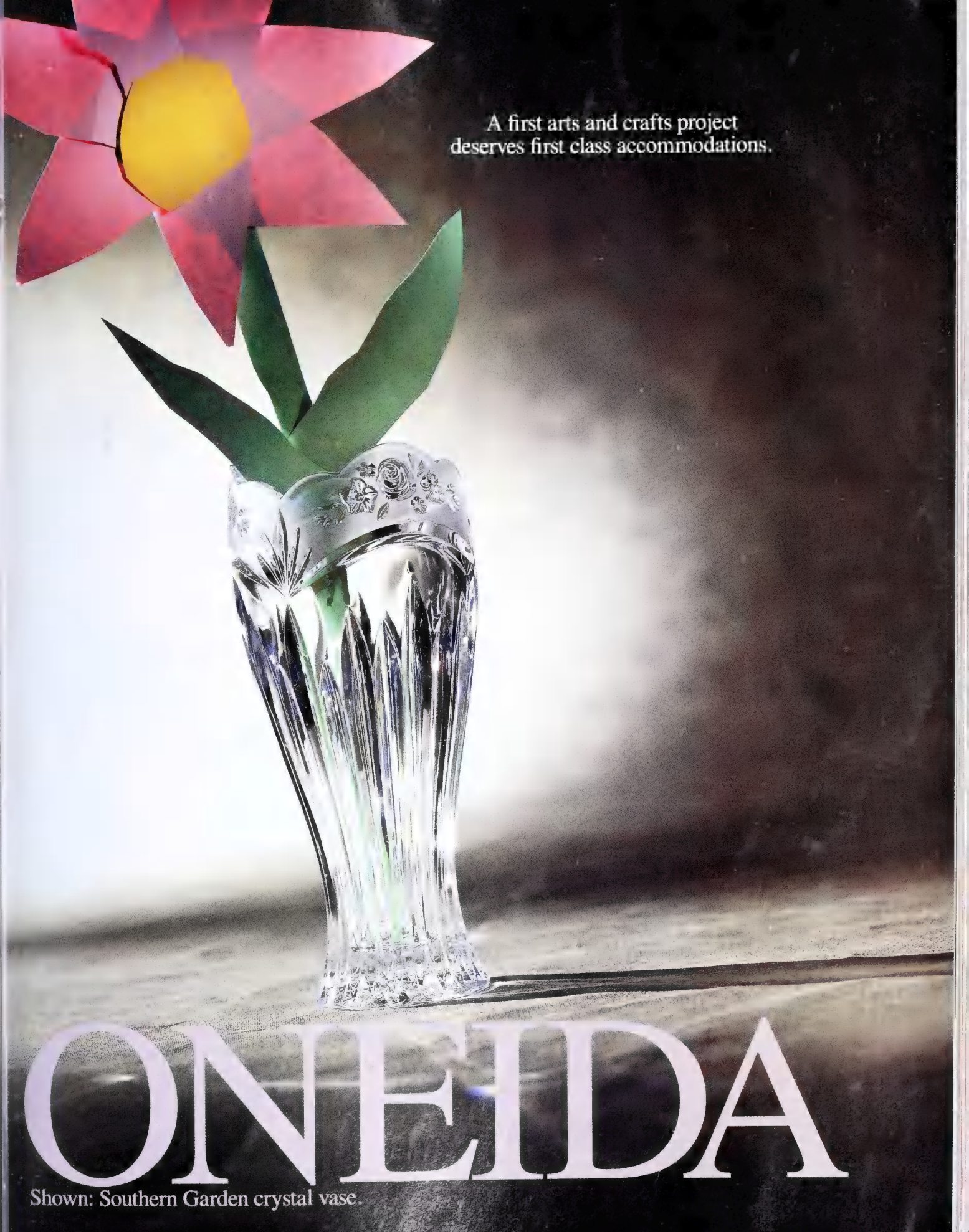
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A first arts and crafts project
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ONEIDA
Shown: Southern Garden crystal vase.

Camp colors

WHEN MY TWO SONS WENT TO THEIR FATHER'S beloved summer camp in Massachusetts in the late 1960s, we thought we were giving them an experience to treasure, a part of their patrimony, but they hated it. The elder, a fifteen-year-old camper-waiter, ran away after a few weeks and spent the rest of the season in our summer house. The younger, eleven, didn't run away but he sent us a postcard that still makes me feel guilty: "Dear Mom and Dad, Every day seems like a year."

I guess my kids didn't need that particular experience, but I can't imagine who I would have been if I hadn't gone to summer camp. To me it was a true home, one of the places where I was formed. Of course time has revealed that I am exactly like my mother when it comes to family matters—dealing with grown children, for example (don't ask questions, don't criticize, don't complain)—but my Catskill Mountain summers, six years bridging the Depression and World War II, were the font of my taste and my life as a citizen ever after.

Any one of a thousand sights and smells and sounds may unexpectedly take me back to camp. Sometimes I get a poignant whiff of some combination of hot meat gravy and brown-soaped painted tables that catapults me to the sunny mess hall, where we stood behind our chairs every morning and sang a hymn that began "Rouse, O Spirit, our endeavor/ Keep our thoughts free, our hearts pure," to the tune of the choral movement of Beethoven's Ninth Symphony (followed by the scraping of 100 chairs).

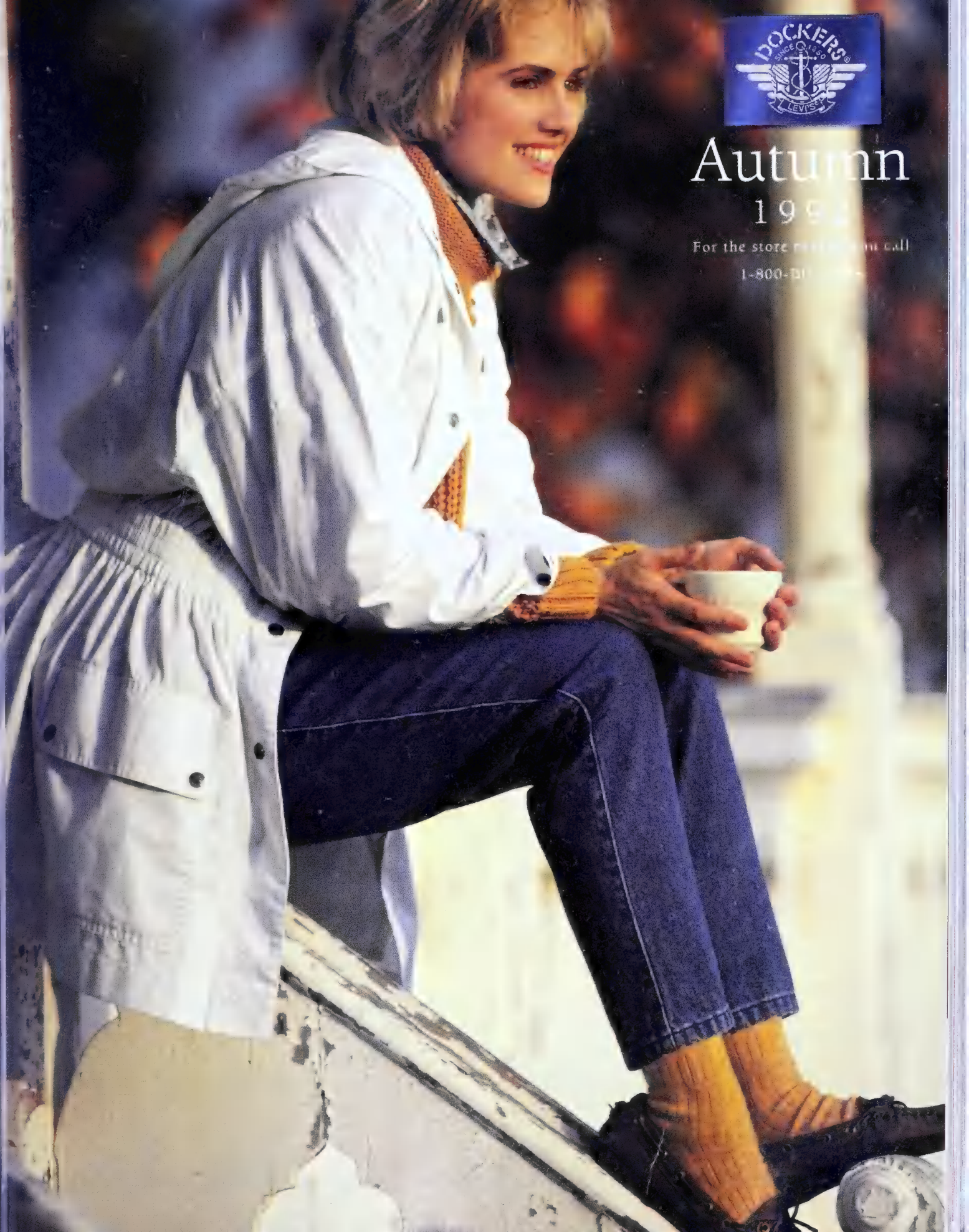
My first summer in camp, about ten of us twelve-year-old girls (it was essentially a girls' camp with a few cabins of boy siblings) were taken to visit the nearby farmhouse of the camp owner, an excitable middle-aged artist. Daddy D_____, as we were required to call him, usually painted the pair of mountains that dominated our landscape, now a famous ski area but in the 30s and 40s just a pretty part of the hinterlands. The paintings were mostly purple and green, and those were our unusual camp colors, a matter that was largely theoretical because we never wore uniforms and never had "color wars," the athletic competitions popular at the time but sneered at by our progressive direct

Although even twelve-year-old campers loo down on Daddy D_____'s paintings, his house was other matter. I had never seen such glamour. In the ing room were two black concert grand pianos their curved flanks fitted together so the perfor faced each other; floor-length red curtains that clo a wall of books; a low, deep divan covered with f tapestry throws. Leaning against the divan's dozen cushions the day we were there, wearing an emb dered silk kimono and smoking a cigarette, was Aïda, a daug of the extended family. Her name meant little to me at the t nor did her brother Siegfried's, but the decorating changed my l

A standard was indelibly, irrevocably established. I insta preferred this decor to my own living room's brown upholst net tiebacks and vase of beadwork flowers with their dusty me lic smell. I wanted to live in a warm, *brainy* room like this o



At the end of that visit, after Aïda and her husband, a con pianist and teacher, played a thundering piece for us, we were se at a long table under a grape arbor and served something amazing perfect that I had never had at home, have never had since, but still recapture with all the applicable senses: fragrant, cool, lavend colored Junket with no watery residue. There was no arbor in backyard; the only structure was a hexagonal spider-web


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arrangement of wash lines on a fixed pole. And no lavender Junket appeared on our dinette table, only boring red Jell-O with sliced bananas. My poor parents had sent me off for enrichment, not to have my head turned—if ever there can be the first without the second in the life of an adolescent.

Enriching it certainly was. Even now, if I hear two bars of Debussy's "L'Après-midi d'un Faune" I am back on a grassy plateau on a starry Sunday night. A weekly calming event after parental visits (many parents, including mine, came up nearly every weekend) was a classical concert on the public address system, which also delivered our various bugle calls to wake up, go to sleep, appear for meals, write letters, jump in the pool (the same as the call to charge in old-time movies about the Raj). A tacit Sunday evening competition among the senior girls was to be genuinely moved to tears by the music. Part of the game was to have your tears noticed without saying anything about it, and another part was not to reveal that you noticed someone else's tears.

Show me a pair of "rhythm slippers," soft T-strap sandals with tops and soles made of thin, taupe suede, and I can smell the dusty, unwaxed floor of our dance classes, the only place the middle teens wanted to be. How grudgingly we would allow ourselves to be pressed into playing tennis on the cracked concrete court or rowing on the small weedy lake. (Teenage girls who have no access to horses, which we did not, want to be dancers; I believe this to be a rule of life.) And our camp directors clearly had similar values. They didn't dredge the lake or build a new tennis court. They hired a bona fide member of Martha Graham's or Hanya Holm's troupe as our dance counselor every summer.

We not only wanted to endlessly exercise, practice and perform; we also wanted to wear our leotards all day long. We sent home for yard goods so we could make ourselves bias-cut tie-on skirts like Martha wore, and we gathered the ends of our hair into a long scarf (or rag) then looped the knot under and tied it into a pageboy just like she did. But only the counselor strode around the rocky, hilly paths carrying a tom-tom—a privilege of those who had trod the true boards. "Martha would love your feet," spoken by the dance counselor the summer I was fourteen as she firmly clasped my arch, is still the most thrilling compliment I ever got.

There would also be a dramatics counselor, usually a speech major from one of the New York city colleges, to teach us Stanislavski's acting exercises (much later to become known as "the Method" and another good way to make yourself cry) and to direct performances of short plays. This counselor would also put on poetry readings: lots of Edna St. Vincent Millay, Amy Lowell, Sara Teasda

And there was Kahlil Gibran, another memory trigger. Just "The thorn bush by the wayside is aflame with the glory of God" "Work is love made visible" and I am once again wearing my wh middy and white shorts and fidgeting on the wooden bleachers faced our outdoor stage (hard-packed earth on top of three stage-w stone steps, like a Greek temple). I was amused when Gibran beca fashionable in the 60s (I still hear passages in do-it-yourself wedd ceremonies these days) because that old humbug was a regular par our bizarre, supposedly Jewish services every Saturday morning, al with some Old Testament readings; a Bach air for strings or wo winds played by musical campers; a hymn, the tune perhaps Haydn, the text non-sectarianized if necessary; a tiresome little mon on a subject like the int locking of responsibility privilege; then a rousing brew song. "Play ball" was real amen of the service beca the next activity was alw the parent-counselor softb game—among the stars w my father and my uncle—w everyone cheering them Then our parents would v our bunks and surreptitiou hand over salamis (the o thing I used my scout knife and boxes of chocolates.

"Martha would love your feet," spoken by the dance counselor as she firmly clasped my arch, is still the most thrilling compliment I ever got

My parents raised the money to pay the camp fees for me and younger sister by renting our beachside house in New York Ci borough of Queens and moving into Brooklyn with my fath sister and her husband. They were a happy, boisterous foursome, w no kids around during the week and lots of weekends at the can guest lodge. They had no idea of the extent of the Bohemian radical politics and "free love" notions their four children were so ing up from the counselors, and we knew enough not to tell th ever. They had learned of the camp through Aida's husband, w gave my Brooklyn cousins piano lessons once a week. Piano less were the key to culture for the grandchildren of Jewish immigrant in the second quarter of this century at least. This connection enough of a recommendation, and obviously we were happy the

The camp was run by two formidable women. One, a Dalcr music teacher and mother of one of my bunkmates, was large and always wore simple ankle-length peasant dresses that my mother had to be homemade. She taught us wonderful songs—very old E glish songs, American folk songs, rounds far more interesting t "Row, row, row your boat." I'll never forget her saying that altho it would be hard to learn the Elizabethan love song that she teaching us, we would then have it forever. Not only was that s waiting in my memory when I had children to sing to, but the

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larger lesson, in the rewards of hard effort, has given me a lifelong strength.

The other director was a distinguished specialist in early childhood education—a small, tough, frizzy-haired unmarried person who wore short shorts and wire-rimmed glasses. She gave those responsibility/privilege sermons I found so boring, but in my first job as a junior writer on a teen magazine, I was given an editorial to write, and what do you suppose came out? It was like taking dictation.

The shared attitude of the directors toward the campers was interested, serious and stern. One or the other was likely to call you "uncooperative," a major sin. We addressed them by their nicknames in the progressive-school style of the day, and we all longed for their approval. Lucky people got that, although no one ever rated anything as personal as a hug. I was too rebellious and quick-tempered to have a really high approval rating, but they liked me for my ability to play "Turkey in the Straw" on one of the camp's three upright pianos—sometimes for a full half hour—to accompany the Virginia reel. They also liked me for putting out the camp newspaper, printed by some means I half remember that involved trays of gelatin and purple ink. And they must have trusted me, because when there was a slightly retarded girl in our bunk one summer, they put me in charge of her.

Naturally our counselors, as close in age as older sisters, were more accessible than the directors. They were idols, mentors, sometimes with a vocational edge: If you wanted to be an artist, for example, you had a crush on the painting counselor. Although a sorority girl slipped into the staff mix now and then, I best remember the radicals—the one who played a guitar and knew union songs, the one who taught us to sing the Internationale in French.

Some of the grown-up things the counselors did, like smoking cigarettes and having a lover, we didn't have to think about until the comfortably distant future, but I could and did adopt some of their political sentiments right away. I did boycott silk stockings in favor of horrid lisle because of the Japanese invasion of Manchuria; I did give part of my allowance for Spanish Civil War relief; I frequently argue about politics with my father, a businessman and Roosevelt Democ

When as an older camper I became postmistress, I discovered that three copi the *Daily Worker*, the newspaper of Communist party, came regularly to camp. Unlike Russian Communists of a g eration before, the recipients of this newsp per were not potential overthrowers of government; they were innocent, passion 100-percent American believers in perfectibility of human beings. They ha quasi-religious faith in cooperation and sponsibility, in a future world *in their lifet* where everybody would work their hard and consume only what they needed. sounds like fairyland today after the genoc and war, stupidity and greed we have w nessed since—not to mention the failure the Soviet Union—but it was an essen part of that arty, dreamy world of my su mer camp, my other home.

Elaine Greene is a member of the House Beaut staff and the editor of Thoughts of Home.

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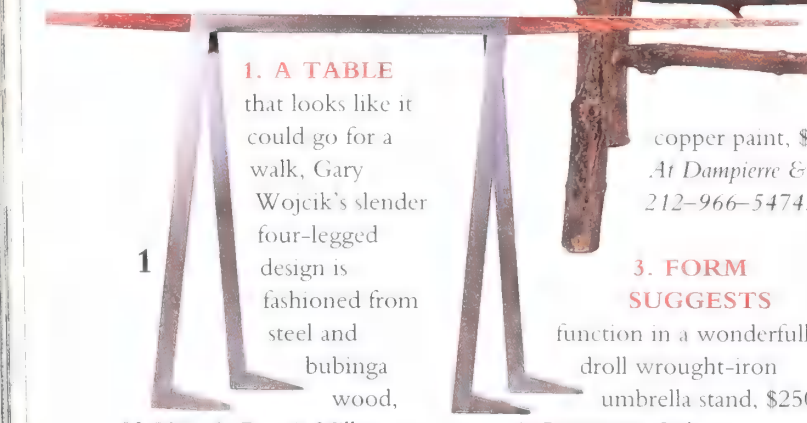
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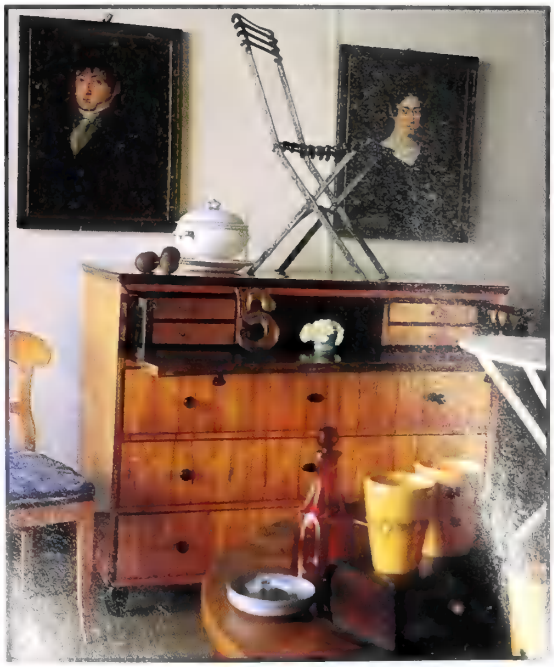
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6. BAY AREA BOUNTY: Designer Agnes Bourne's new showroom, starring her own furniture (Marilyn upholstered chair, $3,90 also features functional art from local craftspeople (Helix stool, $475): *415–626–6883.*

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Giltwood chair in Adam style, Kentshire Galleries



Walnut and rosewood dressing table, Full Circle, Ltd.



Leather-topped drop-leaf card table, Full Circle



Faux bamboo stool in Brighton Pavilion style, Kentshire



Painted Adam-style torchère, Kentshire

Below: Anglo-Indian mahogany and gold-leaf mirror, Full Circle



Queen Anne–style lacquered settee, Kentshire

Golden-oldie reproductions

Copies of rare antiques are now antiques too

BY MITCHELL OWENS

AS TIME PASSES, WE SEE THE reproductions of one period becoming the antiques of the next. Ancient Roman sculptures are usually copies of Greek originals, after all. Today, as choice antiques become scarcer and more expensive, canny designers and connoisseurs are seeking out furniture made in the late 19th and early 20th centuries that replicates an earlier style. Collecting and using these old copies is popular today for three good reasons: fine craftsmanship, availability and sensible prices.

The head of Sotheby's 19th-century furniture department, Elaine Whitmire, sells many older reproductions, though she prefers to call them "copies after the original." Semantic niceties aside, a turn-of-the-century copy can be as beautifully crafted as a 300-year-old original—and just as convincing. There is an additional attraction: The United States Customs Service defines an antique as any object certified to be more than 100 years old, so many of these older copies have now been around long enough to qualify for that duty-free status. If they were ever dismissed as fakes or as secondhand, they are now prized objects.

Rod Kreitzer, president of Baker Furniture in Grand Rapids, Michigan, not only presides over a company that has manu tured fine reproductions for American h for generations, but he also collects the variety for the company's museum, a fe whose pieces were made by Baker in the half of this century. These older repro tions also serve as research material fo company's craftsmen. But Kreitzer no critical difference between earlier repro tions and those made today. Althoug construction and carving of today's c continue to involve a great deal of sp ized handwork, their usual high-luster f which some decorators and potential chasers object to, is the result of labor s and a public demand for indestructibili

escape the ordinary

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"For a good part of this century, new furniture was still given a traditional hand-padded shellac finish," Kreitzer explains. "This darkens and becomes even more luminous as it ages." But hand-padding, which builds a finish slowly, layer by layer, is costly and is also easily marred in casual daily use. Soon after the Second World War the hand-padded shellac finish was abandoned by the industry for a quick-drying, spray-on nitrocellulose lacquer. The result was a glassy, uniform finish that remains the industry standard.

"Today's average customer wants a high luster," says Baker's Kreitzer, and he cites consumer polls and strong sales figures to prove it. Yet he feels a lingering nostalgia for the days of the shellac finish. "If you want real character," he says, "the human hand is vital."

Custom applications that approximate the low-luster glow of hand-rubbed shellac have been available in several degrees of sheen for some years, and some people cut the shine of a modern reproduction by rubbing it down or refinishing the piece entirely. Other seekers of reproductions who object to a sprayed-on finish look for the older kind.

The instigator of the first important reproduction-furniture boom was a woman of beauty, taste and style. She was Eugenie Montijo de Guzman, empress of France. In the 1850s, stung by gossip about her non-royal birth and saddled with a number of half-empty palaces in dire need of redecoration, the Scottish-Spanish bride of Napoleon III chose to emulate the sophistication of the ancien régime. She took Marie Antoinette rather than Josephine as her role model. Overnight the new Louis Seize–Impératrice style took hold in Parisian salons as the Bonaparte courtiers followed the redheaded empress's example and began filling their homes with precise copies of regal Louis XVI French antiques. At a time when first Empire opulence was the norm, Eugenie's neoclassical elegance was a breath of fresh air that would make its way to England and America by the 1890s.

The finest cabinetmakers of this period (among them Ferdinand Barbedienne, Guillaume Grohé and Louis-Auguste-Alfred Beurdeley in France, Edwards & Roberts in England, and Julius von Zwiener in Germany) were sticklers for authenticity. In fact, their creations were so cunningly accurate that they continue to fool the experts. At the Victoria & Albert Museum, for example, a Louis XVI satinwood occasional table was discovered not so long ago to be a circa 1860 copy by the London cabinetmaker Donald Ross. The curators decided that the table was just too beautiful to put into storage; instead, they moved it into a place of honor as an example of a fine Victorian reproduction.

The finest cabinet makers of the 1850s, the first reproduction-furniture boom years, made Louis XVI–style pieces that still fool the experts

High-caliber reproductions don't come cheaply, but they are infinitely more affordable than the real thing. "Beurdeley is my personal favorite," says Sotheby's Elaine Whitmire. "He copied eighteenth-century pieces to perfection. Now an exquisite museum-quality console by Weisweiller, one of the greatest eighteenth-century ébénistes, will cost $500,000, but you can find an equally fine Beurdeley modeled after it for around $200,000."

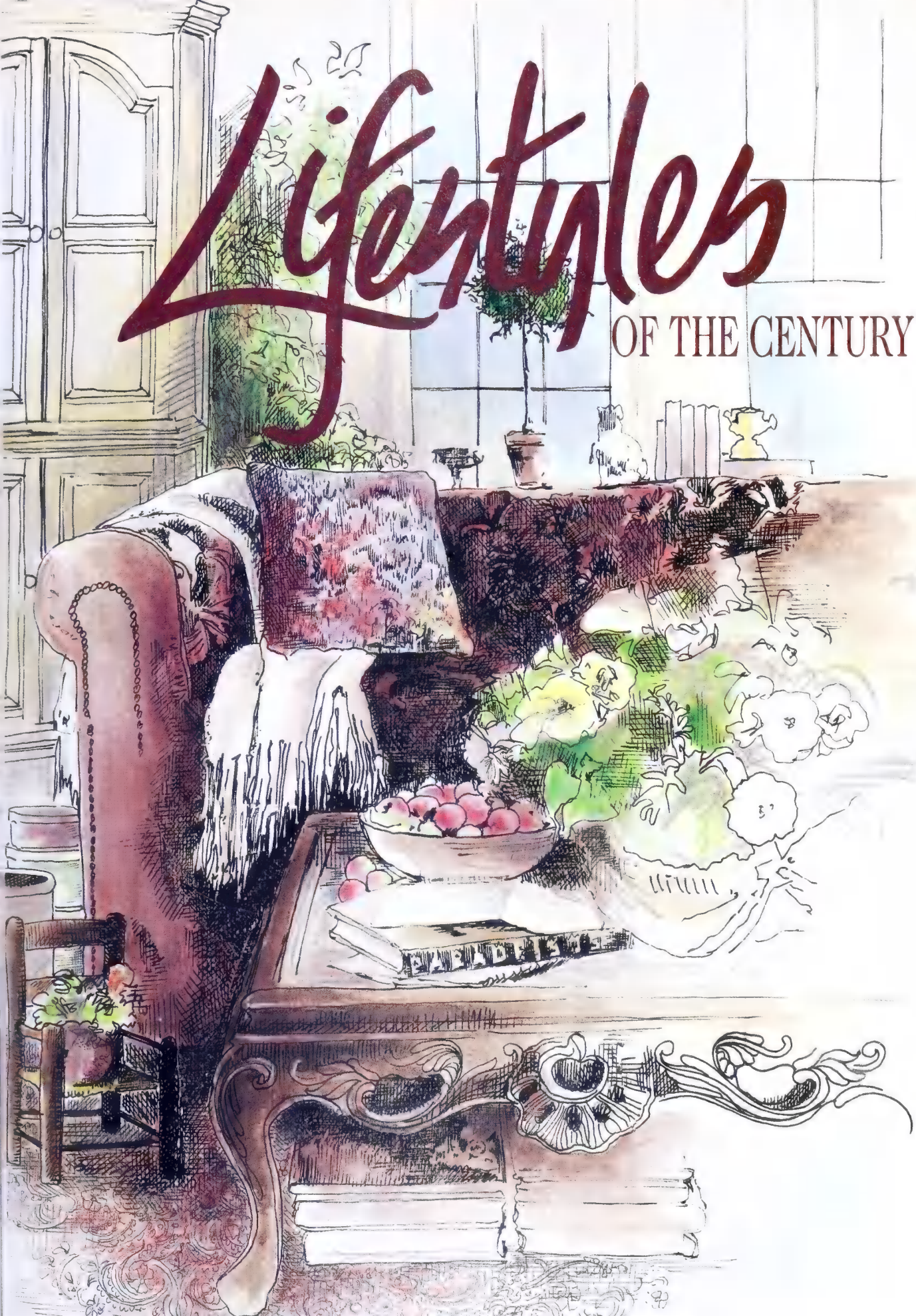
Matthew Sturtevant, head of furniture at Christie's East, prefers the more aggressively rococo work of François Linke, a Czech-born Frenchman who was active from 1882 to 1935. Arguably the finest cabinetmaker of his generation, Linke was so adept a copier that in the book *19th Century European Furniture*, historian Christopher Payne writes: "The mind boggles at what Linke would have been able to achieve had he been working for the Court of Versailles over years earlier." Linke's astonishing creati however, still bring less than they shoul the open market (good news for the sh per). For example, a swaggering Linke *bu plat* sold last September at New Yo William Doyle Galleries for $29,000 bargain when compared with the catal estimate of $40,000 to $60,000.

Impressive bargains can also be foun furniture made in the next important re duction era, which lasted from about 189 the beginning of the World War. Called Edwardian years by historians, this perio marked by an emphasi severe neoclassicism, s symmetry, and whit pale-gray paint finishe particulars were set f in the pages of *The De tion of Houses*, an infl tial book written by novelist Edith Wha and the Boston architect Ogden Codman

Although the authors favored Louis and XVI antiques, they had no qualms a buying copies. (As one of Codman's foll ers, the decorator Elsie de Wolfe, o opined, "It's the effect you're after.") C man, for instance, ordered truckload copies of 18th-century French pieces f Pihouée of Paris when he decorated the l rooms at The Breakers, an immense New "cottage" built in the mid-1890s for C nelius Vanderbilt II. And even copies worth copying, it seems: One of the roc benches for The Breakers has recently b re-created in "The Gilded Age Collecti by Trouvailles, a reproduction-furni company based in Watertown, Massachus

The Edwardian period was a time of e mous technical refinement—occasionally refined for its own good. "The inlay is v can give an Edwardian reproduction aw says Fred Imberman, co-president of Man tan's Kentshire Galleries, an antiques firm also handles top-of-the-line, turn-of-t century reproductions. "People ther

Lifestyles
OF THE CENTURY

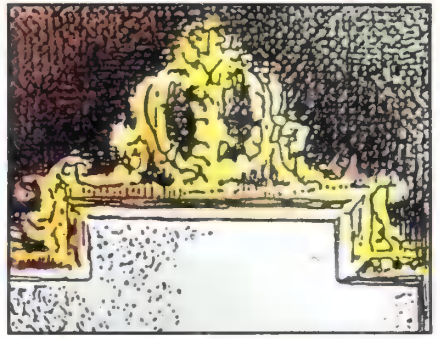




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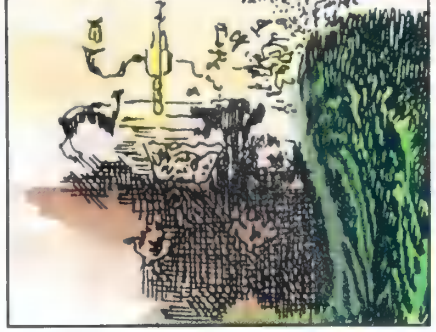
"We blended the new pieces with antiques rescued from the home's attic. The result is a graceful mix that enhances the beauty of their historic home."

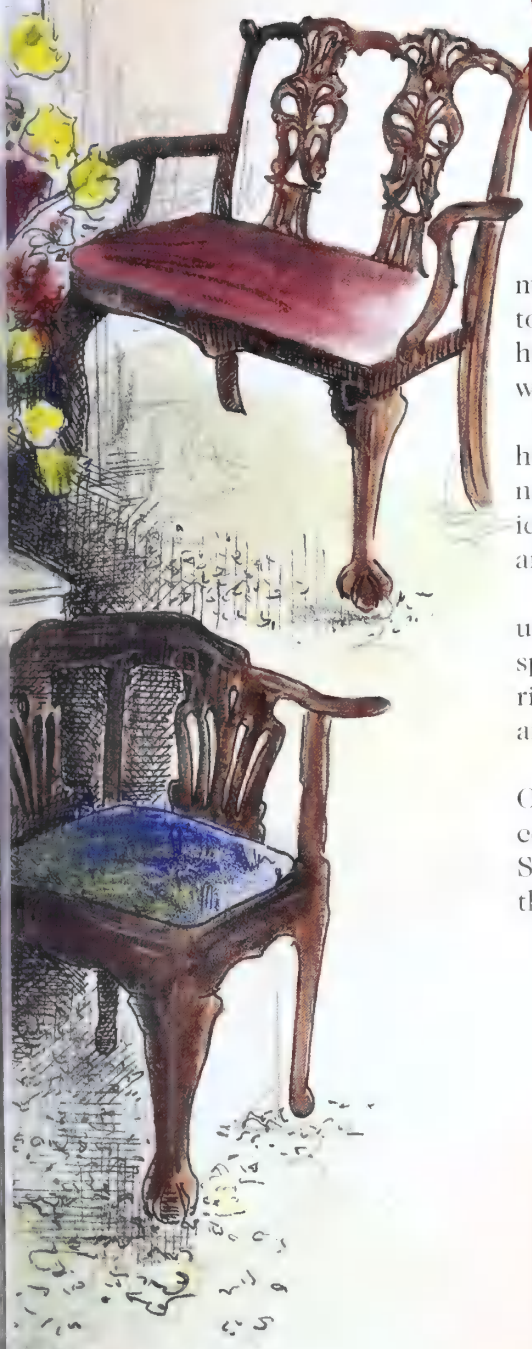
—Tom
ShowPlace® Designer

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"I remember the first time I met Lee. It took only minutes to realize she was wonderfully head-strong and knew exactly what she wanted.

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"Lee had one goal: to warm up the angular lines and large spaces of her home. She wanted rich colors, several textures and deep finishes.

"Lee focused right in on Century Furniture's 18th century English pieces. She especially liked the deep hand-carving of the accent pieces and the graceful curves of the upholstery.

"It's hard to believe I've known Lee for three years now. She knew just what she wanted then and has held true to it ever since. And, she's remained quite loyal to Century Furniture.

"I've found all of her choices to be wise ones."

— Greg
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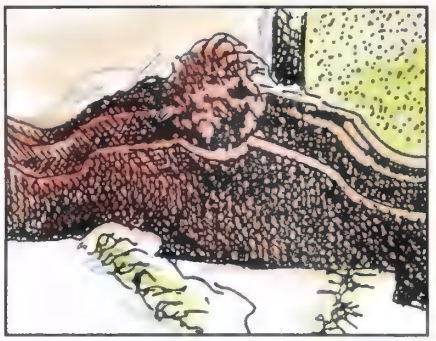


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"My most memorable design project was a large, spacious apartment in downtown Chicago.

"Gary was a single father, an attorney. He needed a showplace for entertaining, but he also wanted to be able to take off his shoes and relax in comfort with his daughter.

"Gary didn't really have any idea of a design style that would suit him. So I showed him some of my preferences, including several dramatic pieces from Century Furniture.

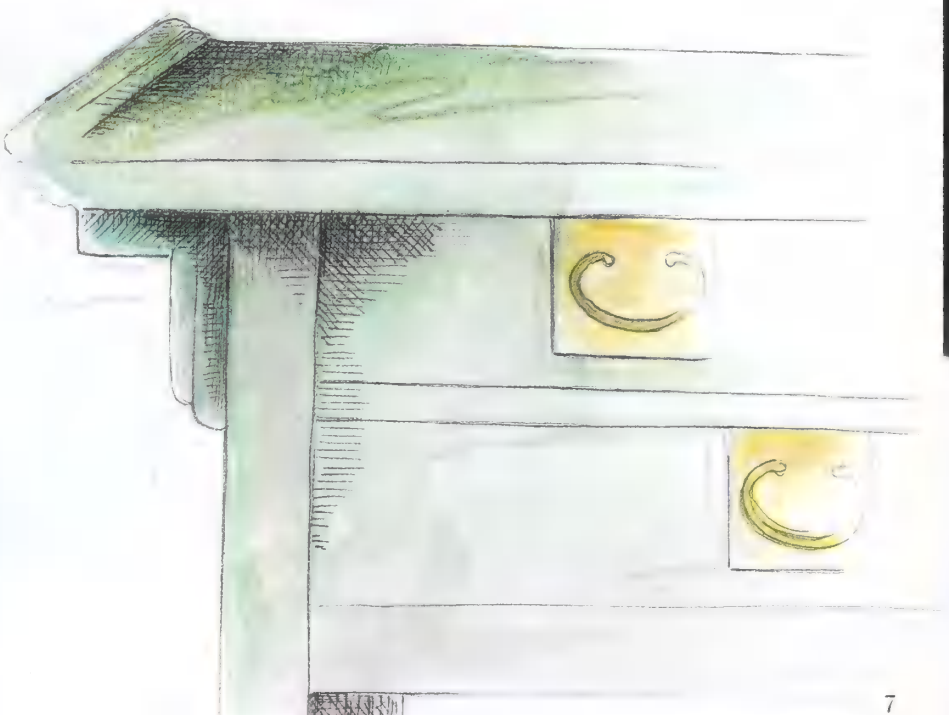
"He looked at everything: Oriental, French, contemporary, traditional. He was open to any possibility.

"When it was all done, Gary had a very comfortable Century sofa, large tables, soft French wood pieces, and some dramatic Oriental accents. It was the most fun and exciting scheme I'd ever composed.

"And Gary's three year old daughter, Alexandra, certainly agreed, 'Oooooohh, Daddy,' she said, 'I like it.'"

— Susan
ShowPlace® Designer







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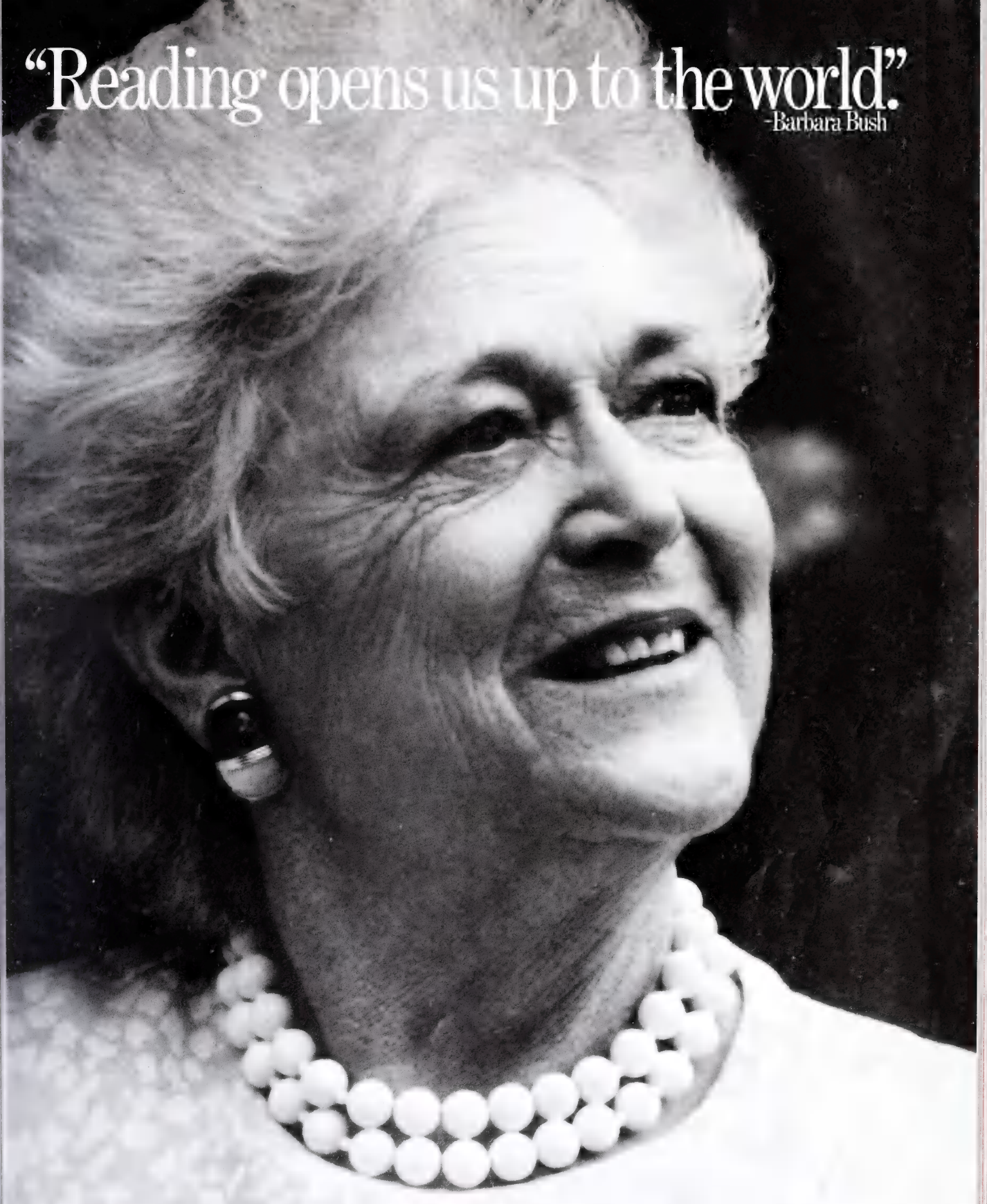
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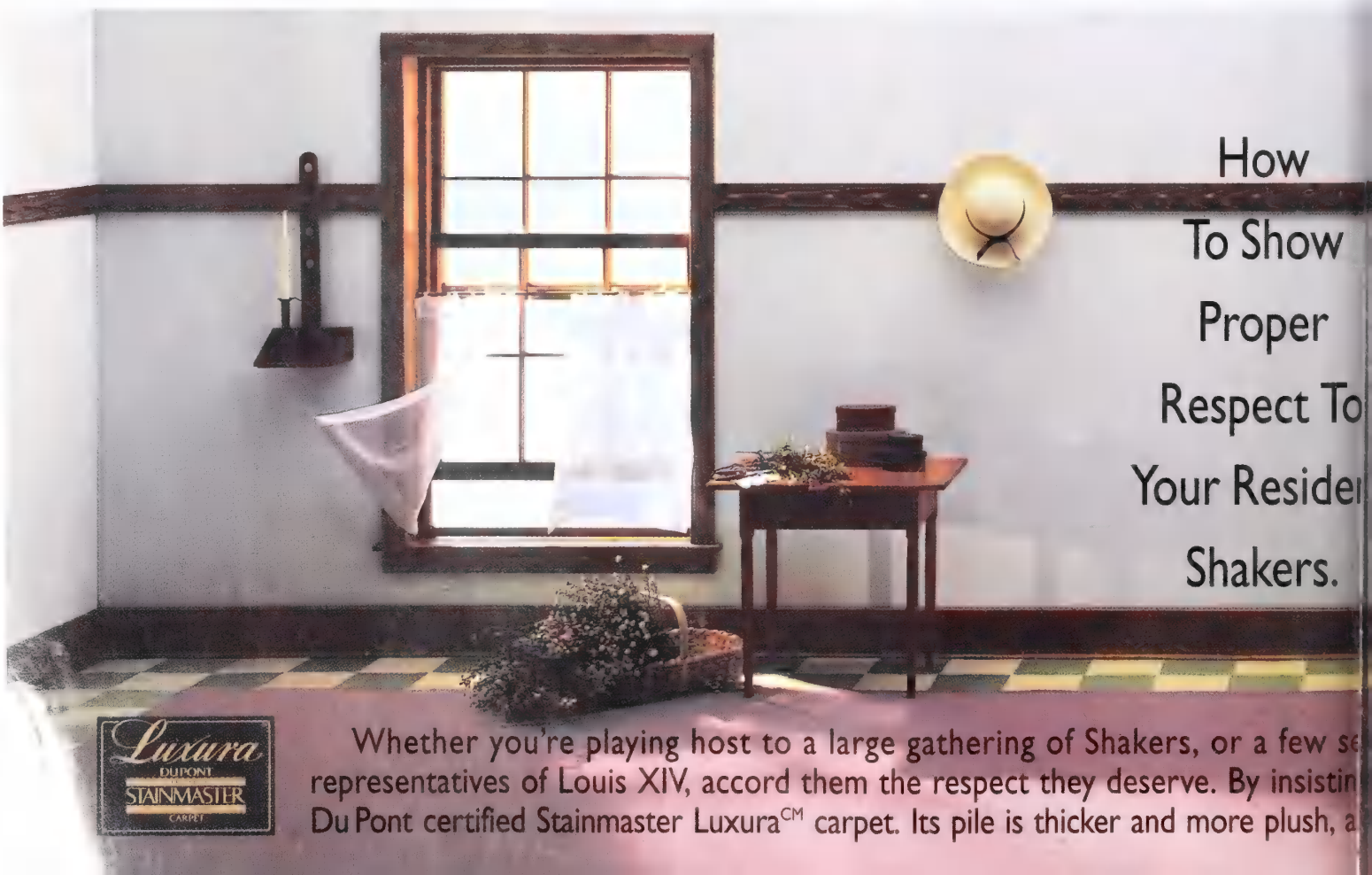
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prized a sort of intricacy that wasn't often attempted in the eighteenth century. As for Edwardian painted furniture, it is charming, but the floral decoration can be self-conscious and not well integrated. Occasionally, a chair from this period will be just a piece of furniture with paint on it rather than a piece of painted furniture. There is a difference."

Imberman's favorite turn-of-the-century copier is the London firm of Edwards & Roberts, with Holland & Sons, who made furniture for Queen Victoria, coming in a close second. Other European makers worth investigating are Henry Helbig and Charles Haiger of Munich and Bruno Schmitz of Berlin, all of whom provided German homeowners with fine Biedermeier reproductions. But collectors should carefully inspect all turn-of-the-century reproductions, whatever the signature or the style. "There's junk made in every period, and some mass-market Edwardian furniture is not a good buy," Imberman notes. According to New York dealer John Rosselli, who has been selling it for more than thirty years and who owns more than a few pieces himself, "Good Edwardian furniture is still a relative bargain." The reason for the lower price tags, he explains, is that copies of 18th-century French furniture made during this era have been regarded as "hotel furniture," because so much of it was made for huge establishments like the Plaza and the Ritz hotels. (The interiors of the Ritz were strongly influenced by Ogden Codman's work at The Breakers.)

"But these were hotels of outstanding quality, so their furniture had to be excellent, too," Rosselli explains. "Edwardian hotel furniture is certainly nothing to be sneered at. It's substantial, utilitarian and stylish. It's also affordable: A pair of [illegible] in the Louis XVI style might go for $1,[illegible]

It is often these lower prices that a[illegible] buyers on tight budgets—even earls.[illegible] cently, the sixth Lord Feversham an[illegible] wife reclaimed their long-empty anc[illegible] house, Duncombe Park in North Y[illegible] shire, England, and furnished it en[illegible] with Edwardian copies of 18th-ce[illegible] French antiques. The decision was [illegible] nently logical. First of all, the present [illegible] is of Edwardian vintage, having been [illegible] ly rebuilt in the 1890s after a disastrou[illegible] Secondly, Edwardian copies were easi[illegible] Pauline and Peter Fevershams' pocket[illegible] "Nobody can furnish a house on the [illegible] of Duncombe with authentic eighte[illegible] century pieces," says British architec[illegible] historian John Cornforth, who advise[illegible] couple early in their restoration plans.



› expensive and hard to find. I said h, and the Fevershams agreed."

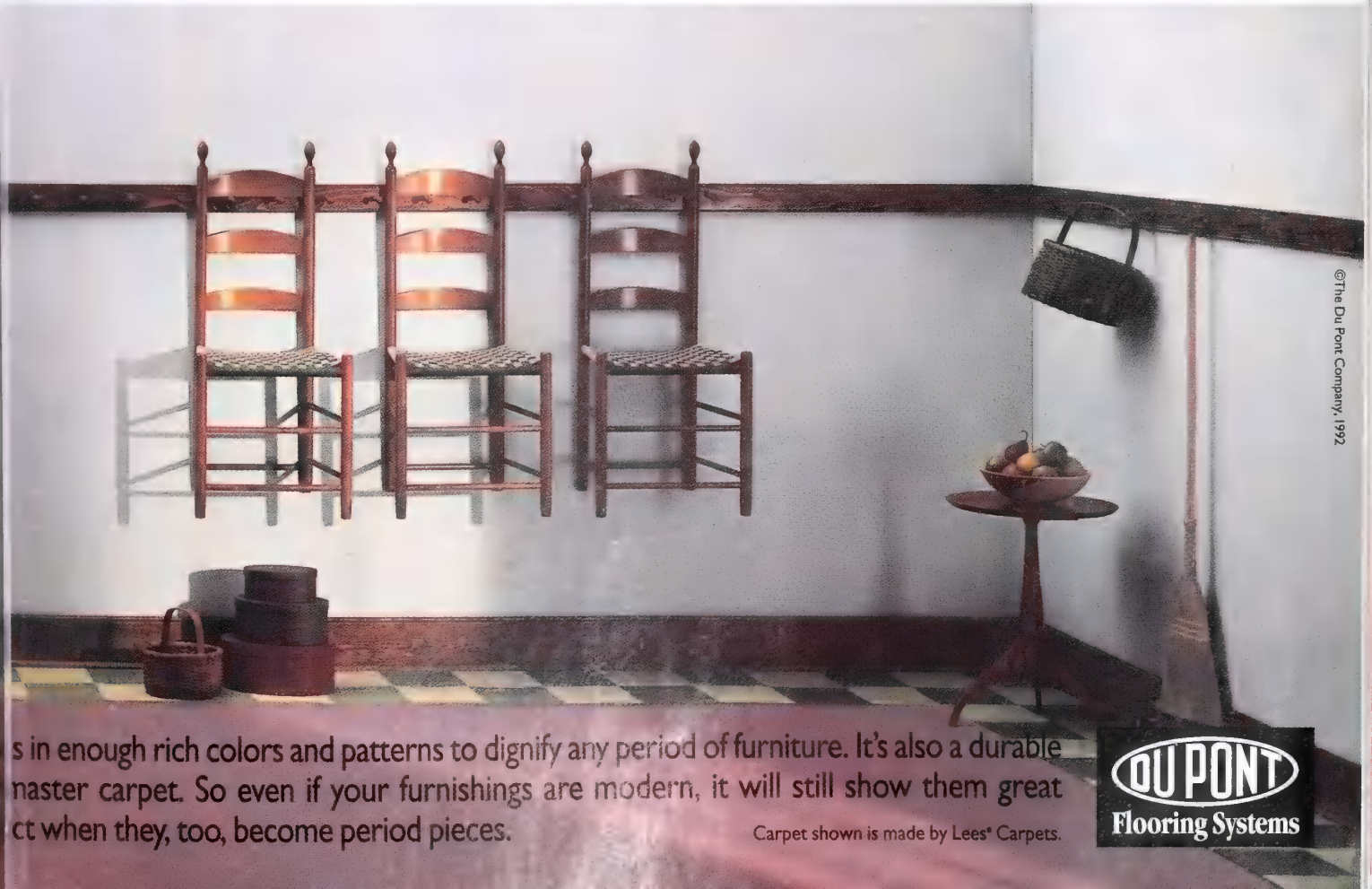
ourse, not all collectible reproduc- re from English or French work- Although more justly famed for their ments in eclectic revival idioms, ous American cabinetmakers won ıg names for themselves early in this by copying 17th- and 18th-century l antiques. Some of the best practi- were John A. Colby & Sons, Watson er, and Tapp, De Wilde & Wallace, hicago; Nathan Margolis of Hartford, cticut; Ernest Hagen of New York nd Potthast Bros. of Baltimore.

finest American copier by far was e Nutting, who died in 1941. A not- ssachusetts collector of decorative lutting devoted his later years to afting astonishingly authentic-look- ing reproductions of Early American furniture. One of his Windsor fanback armchairs can bring more than $1,000 at auction. "People put a premium on his name," says Philip Zimmerman, Winterthur Museum curator, "because Nutting's copies were made using two-hundred-year-old techniques that have never been bettered. He never tried to improve on the original."

As the interest in older reproductions continues to grow, even more recent copies are becoming worthy of a second look. Keep an eye open for Biedermeier reproductions made in the 1920s, when a revival of this bourgeois German style was espoused by a number of fashionable American and English decorators. Eighteenth-century English Georgian reproductions were popular then, too. Brian Smith, a member of the client advisory service at William Doyle Galleries, is fond of Georgian copies by Schmeig & Kotzian, a Manhattan firm active in the 1930s and 1940s.

Dallas interior designer Marguerite Theresa Green is always looking for hand-carved Georgian reproductions from the 1920s and 1930s, too, particularly secretaries, tea tables, and dining chairs. "For the young collector or a couple just starting out who want handsome handmade furniture with a bit of age," says Green, "these reproductions are invaluable. And if you take your time and train your eye, you can assemble a nice collection for not much money, which is always an attractive incentive."

Mitchell Owens writes about architecture and interior design and is working on a biography of the tastemaker Pauline de Rothschild for Clarkson Potter.





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ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae; and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg/day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss, while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk of osteoporosis have not been established.

CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast.
2. known or suspected estrogen-dependent neoplasia.
3. known or suspected pregnancy (see Boxed Warning).
4. undiagnosed abnormal genital bleeding.
5. active thrombophlebitis or thromboembolic disorders.
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms*: Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease*: A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives*: There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease*: It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma*: Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure*: Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance*: A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia*: Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention.
2. increased prothrombin time, increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability.
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay. free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm.
4. reduced response to the metyrapone test.
5. reduced serum folate concentration.
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow; increase in size of uterine fibromyomata; change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting, abdominal cramps, bloating; cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight; edema; change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body, (including the buttocks and abdomen) *Estraderm should not be applied to the breasts*. The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3- to 6-month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

HOW SUPPLIED

Estraderm 0.05 (estradiol transdermal system) — each 10 cm^2 system contains 4 mg of estradiol USP for nominal* delivery of 0.05 mg of estradiol per day.

Patient Calendar Pack of 8 Systems	NDC 0083-2310-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2310-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2310-24

Estraderm 0.1 (estradiol transdermal system) — each 20 cm^2 system contains 8 mg of estradiol USP for nominal* delivery of 0.1 mg of estradiol per day.

Patient Calendar Pack of 8 Systems	NDC 0083-2320-08
Carton of 6 Patient Calendar Packs of 8 Systems	NDC 0083-2320-62
Carton of 1 Patient Calendar Pack of 24 Systems	NDC 0083-2320-24

*See DESCRIPTION

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It once meant clunky rooftop collectors and heavy window shutters. Today, a solar house can conserve energy and look good, too

olar power: A new day is dawning

N PICARD CAN'T STEP INTO chen without marveling over his refrig- "It's not just a refrigerator," he enthus- 's an incredible weapon against energy " In fact, the environmental consultant's West Los Angeles house amounts to a a wasted resources. And that's not sim- cause the house is fashioned from the ces of used cars. Like the refrigerator, elling is powered by the sun.

s is the house that John built: a recy- teel cube capped with a rooftop array otovoltaic panels that translate sunlight lectricity. "I purchased solar because I out how much pollution was caused e production of electricity," says Pi- the son of a former General Electric tive. Word of Picard's solar success has gotten around. These days, he is inundated with calls from people interested in building a solar-powered house—or purchasing his.

It's back to the future with solar houses or, in the new design lexicon, environmentally sustainable architecture. According to industry experts and eco-minded architects, growing concerns about the environment are renewing interest in renewable energy. "Solar is sexy again," says Helen English, executive director of the Passive Solar Industries Council in Washington, DC.

A popular concept during the energy-conscious 1970s, solar houses appeared to go the way of Earth shoes and mood rings in the 80s. The solar eclipse had much to do with lower oil prices and the Reagan administration's decision to discontinue a forty percent solar tax credit. But aesthetic factors also played a role. Though some of the designs managed to be energy efficient *and* beautiful, many homeowners were put off by unsightly rooftop collectors and yawning windows that transformed a house into a machine for living. "The solar aspect was the raison d'être for the entire design rather than one consideration," says New York architect William McDonough. "People were asked to live >

Two houses face the sun: A shading trellis helps keep a passive solar house cool in summer (top). Designed by architect Donald Watson, the house is located in Connecticut near the Long Island Sound. Above left: A solar Earthship anchored just outside Taos, New Mexico.

in solar collectors rather than houses."

Like a UFO in a neighborhood of stucco bungalows and palm trees, John Picard's utilitarian abode is a throwback to a previous generation of solar designs. But it is also a harbinger of the solar house of the future: the photovoltaic array on Picard's roof powers a computer system that regulates energy usage in the house, conserving electricity stored in the solar system's batteries.

The majority of today's solar houses bear little physical resemblance to Picard's high-tech extravaganza or the houses of the 70s which embraced function over form. "Most of our homes don't look like solar homes," says Gregory Franta, principal architect at ENSAR (from environmentally sustainable architecture) in Boulder, Colorado. Solar houses can be any style from Colonial to contemporary. "People don't know they're solar homes when they drive by."

The new harmonious approach, which owes much to the aesthetics of architects like Frank Lloyd Wright who consider or incorporate nature in their designs, is the legacy of 70s experimentation. "By the end of that decade we knew what worked, what was economical and what people would accept," says Donald Watson, an architect and dean of the School of Architecture at Rensselaer Polytechnic Institute in Troy, New York. "The ideas that would last were simple, straightforward and attractive." Most architects began to focus their attention on passive solar houses, which rely on the building's design and position in relation to the sun for collecting and storing heat. Active solar designs, which use collectors, pumps and fans for heating, fell out of favor (though they remain practical for hot-water heaters).

Technological advances like energy-efficient windows, which help retain radiant heat during winter and keep it out in summer, have also changed the face of the solar house. (Double- and triple-pane windows now have low-emissivity coatings to reflect solar heat *into* rooms when it's cold and *out* when it's hot. In addition, the space between panes of glass is filled with argon, a good insulator in all seasons.) Now there is no need for a wall of windows spanning the south side of a house; windows with northern exposures are no longer taboo. Today's solar homeowner doesn't have to fuss with shades and panels to keep the house cool during the summer. "Most of the technology now allows the owner to be as passive as the design," says Scott Sklar, executive director of the Solar Energy Industries Association in Washington, D.C.

The greening of the architectural blueprint predates today's new environmental awareness. Even after solar had gone out of fashion, academics and researchers kept exploring the prospects of renewable energy. Some architects and builders continued to incorporate solar elements into their designs, blurring the distinction between the conventional and the solar house. "At this point our design process is so integrated that we don't even think of ourselves as specifically doing the solar house," says San Diego architect Rob Quigley. "I think it's part of responsible architectural design."

Strictly speaking, these solar houses are not entirely self-sufficient; most include a conventional backup system. "The completely solar home is not always affordable," says Donald Watson. Moreover, in some regions a homeowner would have to be willing to tolerate, on occasion, a lower level of personal comfort. "Houses could go one hundred percent solar if clients would let them go down to sixty degrees," says Gregory Franta of ENSAR, whose designs use eighty percent less energy than a comparable dwelling.

The savings from solar can be significant. "You can practically put a child through c lege with the money you've saved in ene bills," exults Norm Joseph, a Parker, C orado, salesman and father of three wh monthly utility bills shrank from a high $500 to about $52 when he moved int custom-built solar house in 1988.

On the ochre mesas of Taos, New Me co, a quiet revolution in solar building is der way. Unlike their mainstream cous architect Michael Reynolds's designs are apologetically solar in appearance. Fashio from recycled cans and used ti Reynolds's Earthships are self-suffic and dirt cheap; he crams the tires earth for insulation, then finishes wall with plaster or adobe mud. Th quirky digs are mushrooming ac the country; according to Reyno who recently started a second comm nity of Earthships near Taos after first one was filled to capacity, th are now about 100 of them. To ent siasts, these inexpensive solar ho are a viable solution to homeless and environmental problems.

> Actor Dennis Weaver, former star of *McCloud*, is to solar Earthships what rock star Sting is to the rain forest

Reynolds's architectural vision may be the next wave in suburban developm But he could very well develop a pop following, thanks to actor Dennis Wea the former star of television's *McCloud,* is to Earthships what rock star Sting i the rain forest. "My wife and I feel strongly that Americans have damaged earth a great deal by the excessive li style we have had," says Weaver. "We use up so much energy, and that dep natural resources and creates the increa environmental problems we have."

The actor and his wife, Gerry, he build their Earthship in a tiny town outside Ridgway, Colorado. Their 9,(square-foot house is a lavish affair, waterfalls, hot tubs and stained-glass dows. "We were interested in creati home that would show that you can li harmony with nature, and live very com ably, without destroying our basic na resources," says Weaver. The couple e every convenience *(Continued on pag*


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Budding builders

Design programs show kids how bridges, buildings and entire cities work

Bridge to a better future: Kids learn about construction at the Cooper-Hewitt Museum (above) in New York. At Las Vegas's Lied Discovery Children's Museum (top), exhibits and Antoine Predock's building stimulate.

LAST SUMMER EIGHTEEN junior high school students built a model suspension bridge in the backyard of the Cooper-Hewitt Museum in New York City. Of course the towers were made of PVC plumbing piping instead of steel, and lengths of bright green garden hose became the main cables, but the principles used to construct the 36-foot-long bridge, spanning a goldfish pond, were just the same as those that built the Brooklyn Bridge over Manhattan's East River.

Across the country, schoolchildren are building bridges, gluing cardboard houses together and rearranging desks in their classrooms, thanks to a new approach to the traditional curriculum. Educators and design professionals believe that teaching about architecture or, in broader terms, the built environment, offers tangible lessons in math, science, history and art that engage students' attention. They are also finding that the design programs help children learn problem solving and build self-esteem.

One of the pioneers of this new approach is Mario Salvadori, the ebullient 85-year-old dynamo who supervised the bridge project. Recently retired after fifty years as professor of civil engineering and architecture at Columbia University, Salvadori has written more than twenty books, including a structural engineering manual that is the standard reference for architects. Seventeen years ago, as a member of the New York Academy of Sciences, he was asked if he had any ideas to improve the teaching of math and science. He did. Salvadori proposed a fourteen-week cou why buildings stand up, whic volunteered to teach to a sev grade class in Harlem. "The were enraptured," he recalls. asked for more." Today, Salva program is part of the curricul 26 New York City schools, an taught in 14 states and 83 schoo tricts. He gives a course in th vadori method twice a year for t ers at the City College of New

The method is based on one ple insight. "Abstraction is dif for kids as well as grown-ups, vadori says. "I transform any cept that is abstract into some that can be seen or touched explain the principles of tensio compression, he starts with a band. "When you pull it, it be longer. Whatever becomes lon under tension. Tension is a tec word for pulling." He uses a sh paper to illustrate the structur pacities of different shapes. It thin and flexible to stand up own, so he curves it into ar until it does. Folded like an dion, it can even support a "Kids learn because we try give them the answer. W them to discover it." He ac wanted to prove to children th ence and math could be fu motivate them to stay in scho



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In this country, the statistics are grim—every eight seconds of the school day, a child drops out. In New York City the dropout rate exceeds 40 percent; across America the rate hovers around 25 percent. The students Salvadori focuses on, like the inner-city students who built the bridge, are considered "at risk"—in danger of dropping out. But now these kids know something about basic structural principles like load, stress and balance. They have followed their project from start to finish. They even landscaped their site. "I didn't know what an architect did," says thirteen-year-old Jonathan Acosta, "but now I do." His pal, fifteen-year-old Raul Alvira, says with pride, "I painted that post."

Like Salvadori, Doreen Nelson was looking to jump-start the learning process. Back in 1969, she was teaching fifth and sixth graders in a low-income Los Angeles neighborhood. "Nothing I did mattered. I was killing myself trying to teach reading and math." But she was just as bored as the kids were with the rote curriculum. So she invented her own.

First, she enlarged a map of their neighborhood, large enough to cover the floor. The kids researched what was already there. Then Nelson asked them to design and construct a model city projected 100 years into the future—so there would be no right or wrong answer. "I thought if they did something big—something they couldn't put in their desks—then they might feel empowered to do some big things in their lives."

In her nonprofit City Building Education program, founded in 1971, which evolved out of that early experience, the classroom functions as a microcosm of the real city. Each student assumes a role such as developer, environmentalist or cultural affairs commissioner. Together they list criteria for a livable city—adequate housing, convenient parks and schools, efficient transportation—then investigate how to achieve these goals. They decide what buildings should go where, and they make everything themselves, out of paper towel tubes, wooden spools, milk cartons and tin cans.

Nelson's students learn to think like artists. "All creative work requires an ability to transform that which is given and familiar into something new and original," she says. Making a soapbox into a skyscraper exemplifies the creative process. "They learn that leadership and original thought are not mysterious acts. Students take charge of their space, which reinforces their sense of self, so they're less likely to grow up feeling victims of intractable circumstances." The confidence-building aspects of the program were confirmed for Nelson years later, when she ran into one former pupil dispensing medicine in the hospital. This girl was the only one in her family to graduate from high school, but when she wanted to go on to nursing school, she was told her grades were too low. Having been elected mayor in Nelson's class, she remembered how to get things done. She wrote to the U.S. Office of Economic Opportunity for help, and got what she wanted.

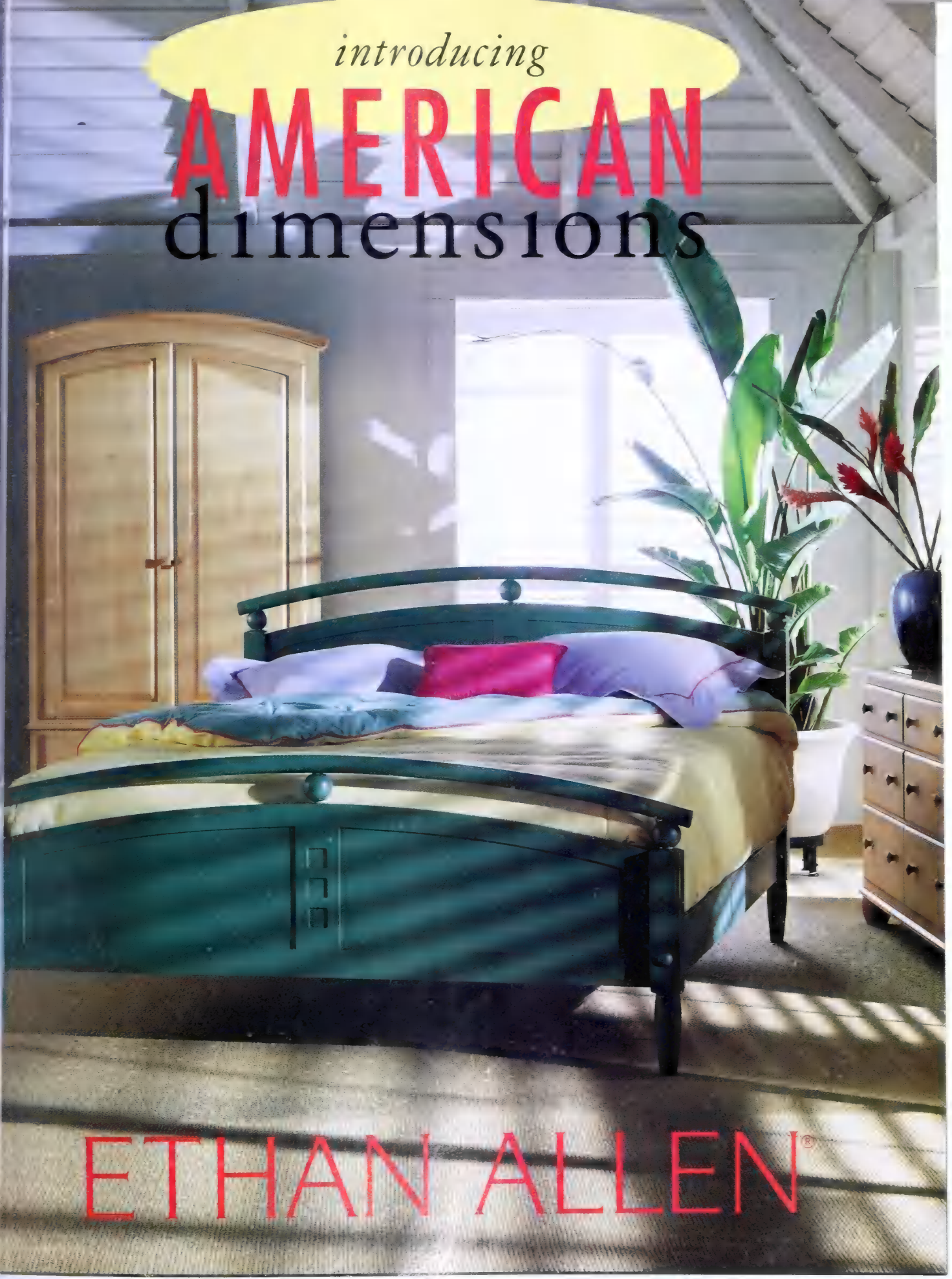
Students redesigning the entry to their school learn statistics (how many people use it?) and aesthetics (is it inviting?)

Currently, Nelson is professor of environmental design at California State Polytechnic University in Pomona and founding director of the Center for Environmental Design Education, where she trains other teachers. Anna Slafer, Curator of Education at the National Building Museum in Washington, D.C., considers Nelson a major influence in education. This summer in Manhattan's Central Park, as part of the museum's Design Wise program, students have been working with an architect, graphic designer, product designer, landscape architect and urban planner to identify design problems in the park and develop practica lutions. "We try to teach kids to shape environment in a positive way," says Sl "I don't care if they can name Frank L Wright, or identify an Ionic column. I about them in their communities as citize

Why are programs like City Buil proliferating now? Rolaine Copeland, dir of education for the Foundation for Arch ture in Philadelphia, suggests one rea "There are so many problems with the ronment, both built and natural, the forefront of everyone's mind." group sends an architect into a room to work with the teacher students for a few hours a week eight weeks. Each year, more 3,000 students in fifty local sch participate in the program. twelfth-grade history class redesi the Benjamin Franklin Park which runs from city hall to th museum, to make it more pedest friendly. Then they presented plan to members of the city co and planning commission. The of were impressed with two of the ideas: t locate a crosswalk and add a signal lig

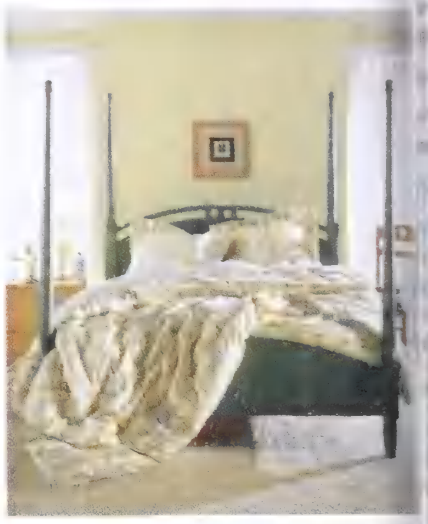
The American Institute of Architects gan promoting architectural educatio children back in 1966, out of enlight self-interest. "Architects don't always g build the buildings they want, because c don't understand the way architecture a their lives," comments Alan Sandler, s director of the American Architecture F dation (AAF), the AIA's educational "This was long-range client creation."

In Prairie Village, Kansas, Ginny G runs the Center for Understanding the Environment and has been involved wit Kansas City AIA chapter since 1969. Sh had a major impact working with teac Starting with the built environment pro the teacher with a concrete lead into all of subjects, including art. Students rede ing the entryway to their school deal surveying and statistics (how many p use it?); aesthetics (is it inviting?); ph (how is it held up?); *(Continued on pag*


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End Table
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Pedestal
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Pillow Back
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as shown, **$1233**
starting fabric, **$1099**

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as shown, **$679**
starting fabric, **$519**

Ottoman
as shown, **$359**
starting fabric, **$259**

Bench
as shown, **$199**

"Breakfast at
the Window —
Windcroft"
framed print
$239

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and Black
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FLOOR LAMP
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[illegible] **$279**

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$159

Multicolor Children's Lamp
$119
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$99

"Car" Framed Print
$139
"Block" Framed Print
$139



Introductory prices

Arched Mirror
$199

Single Dresser
$599



ETHAN ALLEN
HOME INTERIORS

EARTHWISE

Continued from page 32

cluding a dishwasher, washing machine d dryer, all powered by photovoltaic cells. Photovoltaics, which convert sunlight into ctricity, are the hottest development on the ar front. Because these systems are expen- e, most of the 15,000 houses that run solely solar energy do so out of necessity. Take on and Bea Jacobs: The Sonoma, California, uple installed a $5,000 photovoltaic system cause their stone house is situated off the wer grid. "It was much cheaper for us to this than to bring electricity in about a le," says Bea Jacobs, an artist. "It makes us l like we are contributing in a major way being self-sufficient and using the sun."

The downside of photovoltaics is that they can generate electricity only when the sun shines. Though the system's batteries can store enough energy to power a house for several days (or longer with a deluxe system), persistent overcast weather can deplete the electricity supply. During the winter, for example, the photovoltaic panels in the Jacobses' meadow can go for several days without exposure to sunlight. "We may choose not to do the laundry and wait for one day of sunshine to charge the battery," says Bea Jacobs, who shrugs off the adjustment as "painless." Similarly, when the Jacobses throw a party (a potential electricity drain), they light their home with lanterns and candles.

Though deluxe photovoltaic systems can match the comfort and convenience that are available through utility companies, the $10,500 price tag places the option out of reach for many people. But as the cost of solar electric systems continues to decline, more and more environmentally conscious homeowners are likely to invest in the technology. As they do, architects will need to incorporate it into their designs.

"It takes a long time for innovation to take hold in this profession," says Richard Schoen, an architect and professor at the University of California in Los Angeles' Graduate School of Architecture and Urban Planning who specializes in renewable resources. But with environmental problems mounting, change is not so much an option as a necessity. "In the first or second decade of the next century, we will take resource-efficient housing for granted," predicts Shoen. "It will be a way of life. What's important from an architectural point of view is that the buildings will be wonderful places to live in." Certainly, the planet will be a better place, too.

Lauren Picker is a New York writer who was on the staff of Newsweek.

GOING SOLAR

Want to know more? Here are sources for ormation and products:

- Solar Energy Industries Association EIA), 777 N. Capitol St. N.E., Suite 805; ashington, DC 20002; 202–408–0660.
- Passive Solar Industries Council (PSIC), 90 Vermont Ave. N.W., Suite 1200, ashington, DC 20005; 202–371–0357.
- Conservation & Renewable Energy In- iry and Referral Service (CAREIRS); 0–523–2929.
- The National Appropriate Technology Assistance Service; 800–428–2525; in Montana, 800–428–1718.
- *Consumer Guide to Solar Energy* ($9.95), Bonus Books, 160 E. Illinois St., Chicago, IL 60611; 800–225–3775.
- The Real Goods Trading Corp. catalog provides alternative-energy products, including photovoltaic systems, plus Michael Reynolds's how-to book and video for building an Earthship. Real Goods Trading Corp., 966 Mazzoni St., Ukiah, CA 95482; 800–762–7325.

DESIGN WATCH

Continued from page 38

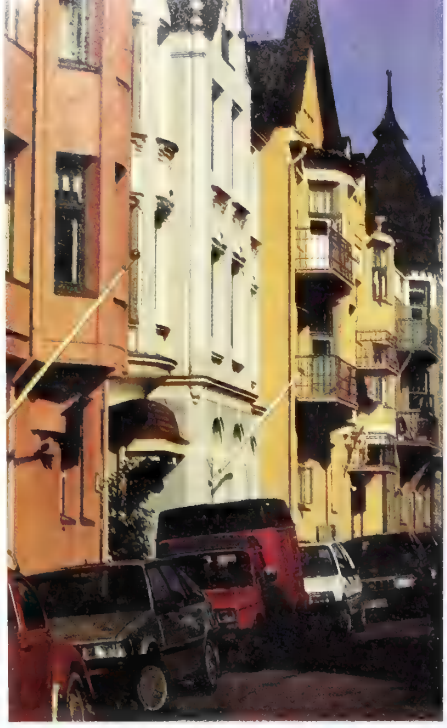
d geography and social studies (what do tryways look like in different cultures?).

At the new Lied Discovery Children's useum in Las Vegas, interactive exhibits e Build a Place and Plan a City encourage ildren to stack cardboard bricks into a wall d decide where to position a model bridge a large floor map of the Las Vegas valley. ne building itself is involving. Architect ntoine Predock, remembering the games s own children used to play, designed tiny ndows in the young people's floor where ildren can lie down and spy on the muse- n below. The museum and adjoining Las egas Library seem to be pieced together it of building blocks. A special room de- ted to birthday parties is shaped like a conical birthday hat. "It's an adventure," says Predock, "a building children can explore on their own." He has subdivided space to a child's scale, as children themselves do when they build a fort, draping a card table with sheets. "I think children really are natural builders."

In a barnlike studio in Santa Monica, California, five-year-olds sit absorbed over bits of foamcore, Popsicle sticks and cardboard, constructing a tower to the moon, or a storytelling theater designed to float down the Mississippi. Kathleen Kupper, who developed the Vitruvius Program in association with the Southern California Institute of Architecture, believes, "It's as important for children to learn how to design, draw and think spatially."

In 1990 the International Design Conference focused on children and chose as its theme "Growing by Design." When Mario Salvadori spoke, built-environment education acquired a tent full of converts. Exhibition and program consultant Jane Clark Chermayeff, who organized the conference along with her husband, graphic designer Ivan Chermayeff, observes, "Education is only a reflection of our own opinions about children." Youngsters are often underestimated. Yet give them something ambitious to do—like build a city—and they're capable of more than anyone might expect.

Christine Pittel frequently writes for House Beautiful on design and architecture.





Inside Helsinki

See neoclassical buildings and blond furniture during the long, lovely days of midsummer

BY ELIZABETH GAYNOR

HELSINKI HAS LONG been known as a showcase for prizewinning 20th-century Finnish design. Scratch the surface and you will discover layers of popular tradition that give texture to the elegant simplicity of the Finnish aesthetic.

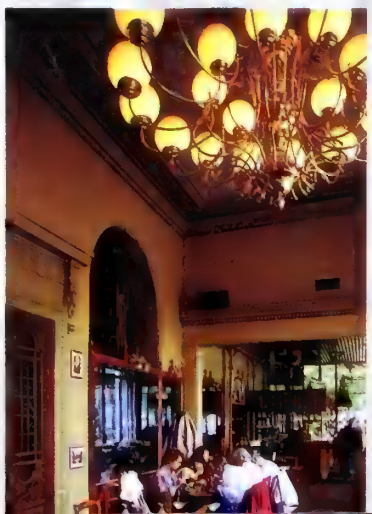
Russia played a part in that tradition as ruler of the Finnish grand duchy for about a century, until 1917. Today Finnish cuisine and culture still bear a Russian imperial stamp. With the opening up of the former Soviet Union, Helsinki has gained new importance as a gateway to the East. Excursions to Russia and the Baltic states are on the rise; passenger ships leave Helsinki daily for Saint Petersburg and Tallinn.

June and July are the longest months of the year, measured in daylight hours: At the summer solstice a day can last eighteen hours and culminate in blue twilight when the sun briefly sets. The white nights throw a romantic cast over anything you choose to do.



HEART OF THE CITY: Helsinki is a small city and world capital rolled into one. With a population of 500,000, Helsinki meanders over a series of islands, but the hub is its harbor and this center is to be savored on foot. Start early at Market Square, right on the waterfront. Grab the best breakfast in town, a *korvapuusti* and coffee, at the outdoor stall where Mrs. Snellman doles out the big, warm-from-the-oven cinnamon buns. Just look for tables and stools spilling out of her orange tent onto the cobblestones. Poke around the vendors for cut flowers, hand knit socks, fur hats, split-pin baskets. Pick up the makings o a picnic here or in the adjacer 19th-century covered marke which was recently restored Cross the Esplanade, stop b





Spanning the centuries, clockwise from top left: Turn-of-the-century apartments on Huvilakatu; rose beds and greenhouse at the Botanical Garden; dried flowers at Marke Square; Kappeli Café on the Esplanade; Zoltan Popovits' sculpture in the Helsinki City Art Museum. Page background: the Lutheran Cathedral.







Simple good looks (clockwise from top left): ›rthern neoclassic; handblown glass from the 1950s and 60s, now highly collectible; rototype chairs at the Design Forum, Friends of Finnish Handicraft; 19th-century lla; antiques at Vanhaisäntä Igor on Senate Square; restored tall ship.



tourist office on the corner Unioninkatu and pick up *See 'sinki on Foot,* a map of an- ıes shops, and information museums and boat outings. Walk a block to cobbled ıate Square—a public space ı grand scale, rimmed by quisite examples of pale, thern neoclassical architec- e. Commissioned by Czar xander II as the seat of gov- ıment, the square was de- ıed by C.L. Engel and com- ted in the mid-1800s. Peek ide the University Library nioninkatu 36), considered e of Engel's finest works, ı glimpse of the vaults, me and period interiors.

IGHBORHOODS: Head for the golden onion domes of the Russian Orthodox Uspenski Cathedral, seen at the canal end of Aleksanterinkatu. It is on the tip of Katajanokka, one of Europe's most extensive turn-of-the-century neighborhoods. Buildings in the Jugendstil (northern Art Nouveau style) and National Romantic style (Finnish granite and timber) sport carved doors, pastel facades, gargoyles and turrets. The blocks of flats at Kauppiaankatu 7 (named Olofsborg) and at Luotsikatu 5 (Eol) were designed by the famous architectural trio of Herman Gesellius, Armas Lindgren and Eliel Saarinen.

From Katajanokka, a ten-minute ride on streetcar #1 will deposit you in charming Käpylä, a garden community of wooden houses in the simplified classical style of the 1920s.

MODERN DESIGN: Finnish architects have long had a hand in designing not only public and private buildings, but also objects for everyday use. Alvar Aalto's designs encompass the impressive Finlandia concert hall (Mannerheimintie at the head of Hesperia Park); the Academic Bookshop (Pohjoisesplanadi 39); and Artek (Eteläesplanadi 18), where his fabrics, glassware, furniture and lighting have been sold for half a century. All Aalto's designs marry natural materials with modern line.

Find pieces by other design greats (like wood and glass master Tapio Wirkkala, glass and ceramic designers Timo Sarpaneva and Kaj Franck) plus those that are up-and-coming, at stores on the Esplanade: Arabia (#25) for china and glass; Marimekko (#31) for textiles, housewares, fashion; and the new Design Forum (#8) for the very latest in >





INSIDE HELSINKI

every medium. For a refresher course in Finnish design from the 19th and 20th centuries, check out the room settings at the Museum of Applied Arts (Korkeavuorenkatu 23).

ANTIQUES AND CRAFTS: Anyone who thinks Finland is all sleek and modern will be delighted by the diminutive antiques shops and crafts cooperatives of Helsinki. Explore the antiques shops around Mariankatu (follow the antiques district map), and check out the lesser-known stores on Korkeavuorenkatu, including Casa Maria (#6), which also has good reproductions.

For fine crafts from teacups to baby pillows, go to Artisaani (Unionkatu 28); for wooden toys, to Pajupilli (Sofiankatu 5); for silver jewelry based on national epic poetry, to Kalevala Koru (Unionkatu 25). Bitco (Kluuvikatu 1) has quilts, papier-mâché bowls and hand-painted furniture. Dig into the daily flea market at Hietalahdentori (3:30 P.M. to 8 P.M.; 10 A.M. to 4 P.M. on Sundays, later hours in July).

DAY TRIPS: Catch the m/s *Katarina* in Market Square at 1 P.M. or 3 P.M. any day for the half-hour ride to Seaurasaari, the island open-air museum. Tour furnished farmsteads, manors and churches dating to the 17th century. After walking the forested paths of Seaurasaari, cross the wooden footbridge to the Friends of Finnish Handicraft's shop. In the old wooden villa (Tammimiementie 3) you will find woven and wooden goods. In another converted villa (#8) the Tammimiemi Café serves coffee with sweet and savory pies on a romantic, vine-covered porch. Next door (#6) is the Helsinki City Art Museum, with galleries of contemporary Finnish art.

Set aside a day for a trip to Porvoo on the m/s *Runeberg* (sails from Market Square at 10 A.M., except Monday and Tuesday). The excursion allows you 2½ hours to visit this town of classic wooden houses, the oldest part of which still adheres to its medieval plan. Treat yourself to Russian-style tea with pirogies and cakes at Café Helmi (Välikatu 7) or a more substantial meal in the 18th-century house at Vanha Laamanni (Vuorikatu 17).

Elizabeth Gaynor, the author of Finland: Living Design *and* Scandinavia: Living Design, *lives in New York and Helsinki.*

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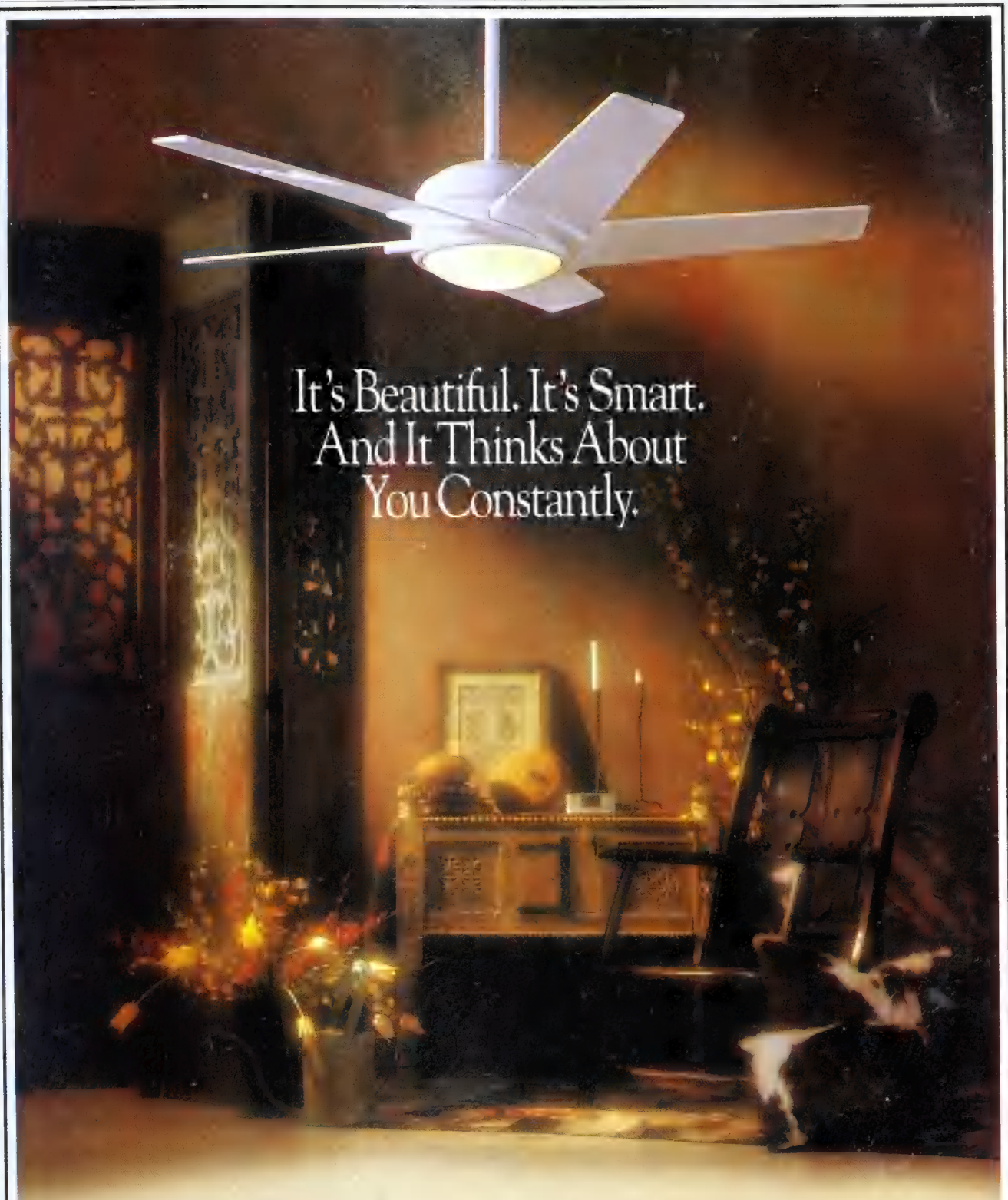
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Perennials with distinctive forms and foliage: yucca (left) and maiden grass

Plants with presence

Large, shapely perennials give structure to a garden, just as trees and shrubs do

RECENTLY I SAW A VICTORIAN house with two stands of giant plume poppies flanking its gates. The stately plants, six to eight feet tall, with their blue-green leaves the size and shape of fig leaves, were an unusual choice but they made an elegant frame for the wrought-iron gates, looking more like stalwart shrubs than the perennials they are.

We forget this about perennials—that many of them are tall enough to frame a gate, sculptural enough to stand alone, dramatic enough to be a focal point. Usually we think of them as growing only in borders, planted in drifts and prized for the color of their flowers and the season of their bloom. But many perennials offer much more. The great garden maker Russell Page described them as "architectura ly striking"—plants we can enjoy for the flowers and then enjoy much longer for the strong shapes and exotic foliage.

These perennials do for a garden wh trees and shrubs do: act as architectural com ponents to create a framework or to define space. And, like trees and shrubs, these plan come in a wonderful diversity of form rounded and arched, spreading and spiky vertical and horizontal. But unlike slow growing woody plants, which can take yea to mature, perennials grow up fast. When landscaped my own yard in Brooklyn, Ne York, I planted plume poppies (*Macleaya Co data*) in spots where I ultimately wante shrubs. (I would only plant this very invasiv beauty inside a barrier like a metal collar—o in a large planter—to contain its rushin roots.) The *Macleaya* gave me the mass an volume I needed almost immediately and s kept me from tapping my toe impatientl while I waited for the shrubs to grow.

Crambe cordifolia, flowering sea kale, is an other architecturally striking perennial Clouds of baby's breath-like flowers billov above the dark green foliage, but after th flowers are gone the huge, puckered cab bage-textured leaves on tall stalks make splendid addition to a garden.

A perennial I love and wish that I coul grow in my Zone 7 garden is the sumptuou *Melianthus major.* At about eight feet tall, wit soft, silvery serrated leaves, it looks like small, languid ash tree. Its sculptural shap makes it ideal for marking a turn in a path be cause the plant seems to say, "Look here" o "Walk this way."

The eryngiums—and there are many dif ferent kinds, from twelve inches to eigh feet—are dramatic plants when they ar flowering and just as dramatic when the are not. A bristly bract necklace frames th steel blue flowers and then the marvelou seedheads that follow. Even the silvery blue jagged leaves and blue-toned stem contribute to the impact these plants make

Equally dramatic is *Yucca filamentosa.* It coarse, swordlike leaves support magnificen creamy flowers that *(Continued on page 105*



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house beautiful
AUGUST 1992



Summer is for children of all ages

IT HAPPENED MEMORIAL DAY WEEKEND, again, and I knew that another summer had begun. Friends, invited over for a drink, came bundled up in sweaters knowing they would find themselves huddled together on our porch holding ice-filled glasses even though the evening was far from warm. I do it every year: So eager to have summer again, I insist on making breakfast pancakes on the deck or serving lunch on the porch weeks before the summer sun can be counted on. It has become a family joke, and my colleague Elaine Greene tells me the same rituals (and jokes) take place at her house, where her husband's greatest summer joy is eating outside—even when the wind is fierce or the temperature chilly.

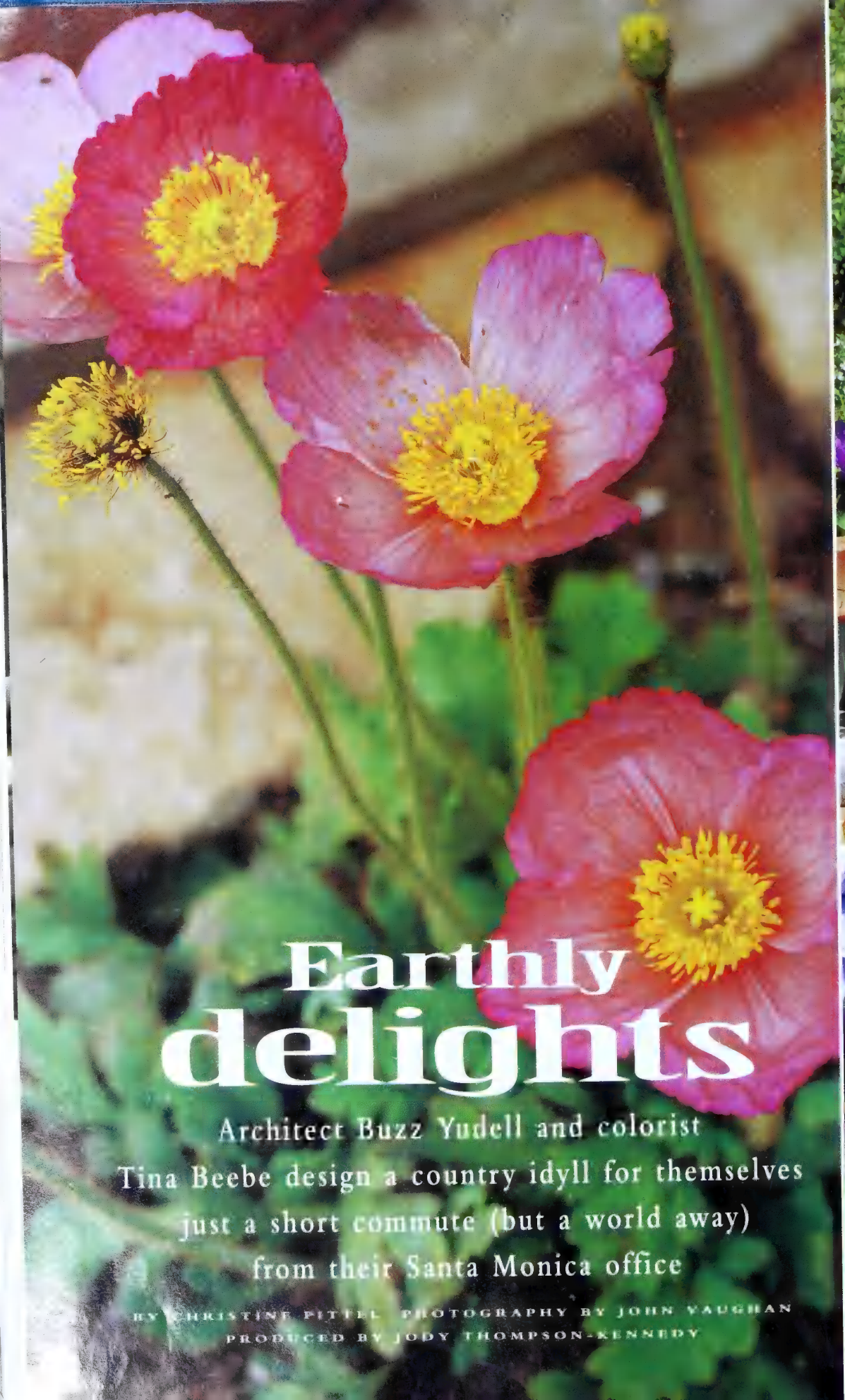
I think he and I take the same pleasure in the adventure of it all: Eating and drinking outside gives us the special feeling of a picnic or a school outing or an overnight camping trip—the feeling of freedom. It certainly is a far cry from the buttoned-up business lunches we have in the city. Not that there is no work in the country. A young houseguest at the beach asked our daughters if they realized how hard Jane and I worked the weekend he spent with us. But we enjoy the planting, tending and myriad preparations that go with having—and giving—a good time.

Some of the joy we take in contemplating summer is nostalgic, as several stories in this issue will reveal: Elaine Greene's reminiscences about summer camp in Thoughts of Home; Dee Hardie's sleeping porch memories in From Thornhill Farm; and our portfolio of Adirondack and Maine fishing camps and lodges. But holiday fun is also in the here and now, and it doesn't always mean going away, as Tina Beebe and Buzz Yudell discovered when they took their vacation last year at home, in the new outdoor rooms of their house in Malibu, seen in our lead story.

Summer gives us leave to act like children again—with no demands from school (or work); no overcoats to bother with. The doors are open and we're playing outside. The form of play doesn't matter—it can be tennis, gardening, reading in a hammock, barbecuing on the grill. What does matter is that we are free to decide what we want to do. Whatever form your pleasure takes, we hope you are having the best summer ever.

Louis Oliver Gropp

Editor in Chief



Earthly delights

Architect Buzz Yudell and colorist Tina Beebe design a country idyll for themselves just a short commute (but a world away) from their Santa Monica office

BY CHRISTINE PITTEL PHOTOGRAPHY BY JOHN VAUGHAN

PRODUCED BY JODY THOMPSON-KENNEDY





table is set for breakfast in
e garden, inside one of the intimate
tdoor "rooms" shaded by vine-
vered pergolas. Freshly squeezed
ood-orange juice and spritely
ppies (opposite) brighten the morning.
ne china is Tina's favorite blue-
d-white faience from France.



WHEN ROBERT (BETTER KNOWN AS BUZZ) Yudell and Tina Beebe lock the office door, they pack Percy, their golden retriever, into the back of the Volvo for the ride home and thirty minutes later emerge in a different world. Horses whinny a welcome over a neighboring fence. In the olive grove Tina planted, leaves ripple from green to silver in the breeze. City has turned into country, and the well-behaved office mascot darts out the car door in hot pursuit of a gopher trespassing in the flower beds. "I love coming back here," says Tina, "because it smells so good." Roses, eucalyptus, lavender and lemon verbena scent the air.

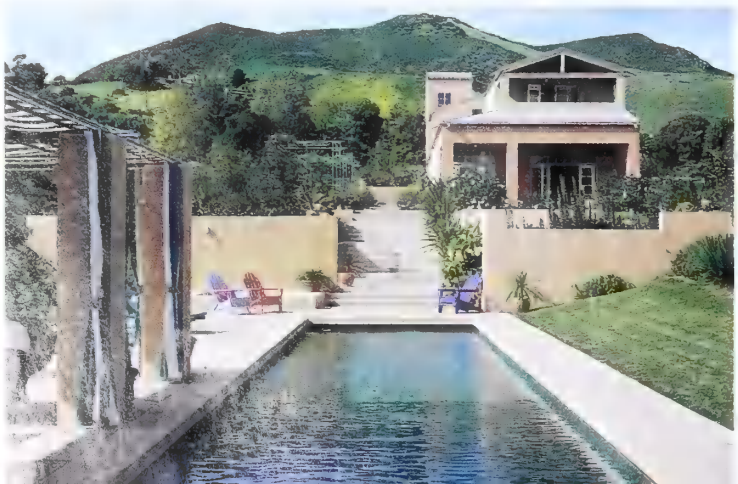
On a Malibu hillside with a view north to the mountains and south to the Pacific, husband and wife built their own California version of a Tuscan farmhouse. "We chose strong, simple shapes that fit into the landscape," says Buzz, partner in the architectural firm Moore Ruble Yudell. Tina is a colorist who runs her own consulting business from an adjoining office. "We spend a lot of time thinking about how we like to live," he explains. Together they designed a spacious retre that suits their indoor-outdoor life. The rooms step down the slop with French doors opening to the garden—Tina's particular passio

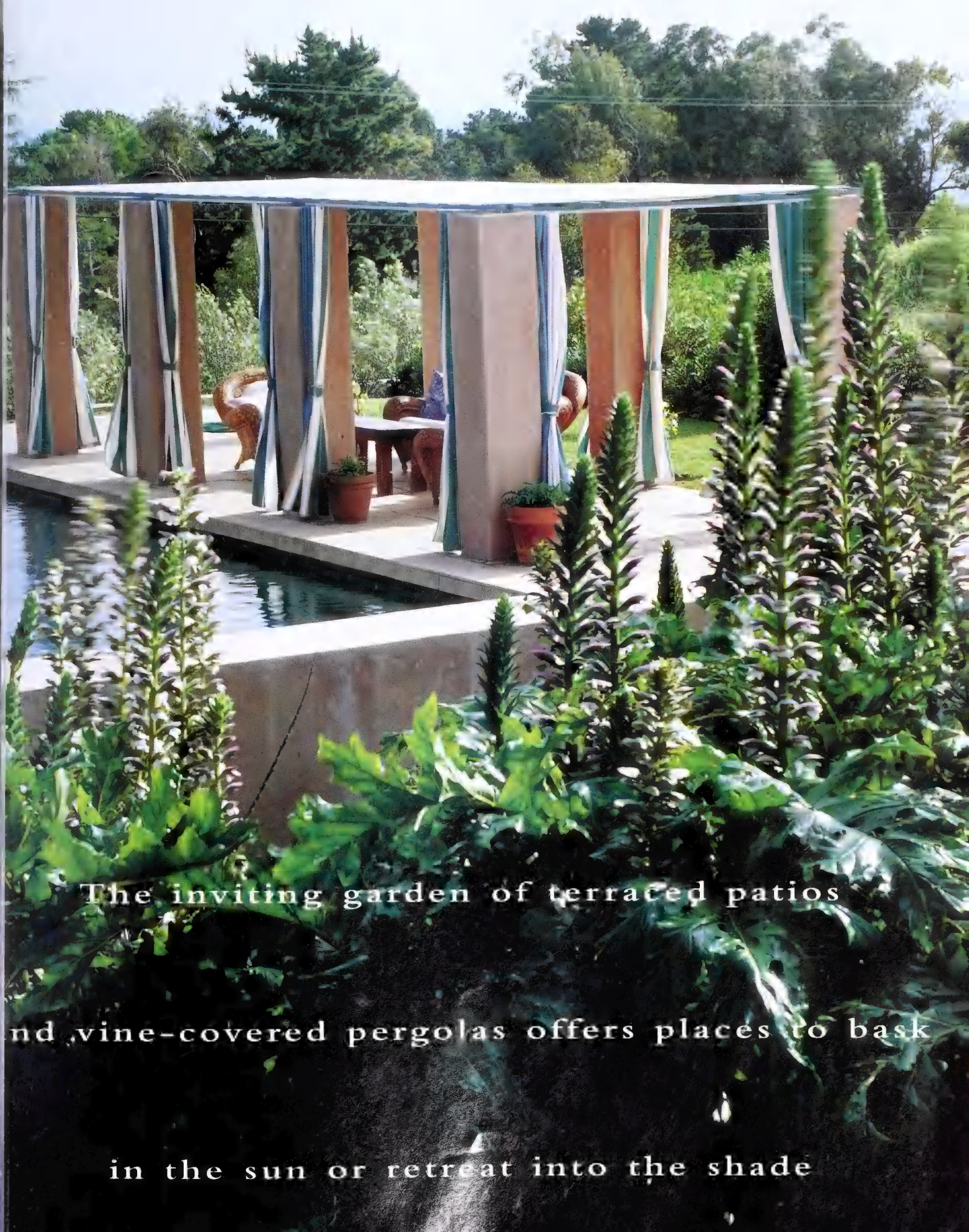
They began entertaining even before the house was finished. framing party, with a hundre friends swaying to country mus amid the skeletal 2-by-6s, g things rolling. On Buzz's la birthday, people fox-trotted t 3 A.M., when a conga line heade out toward the pool. Buzz ma have inherited his dancing fe from his mother, who studie with Martha Graham. He has ce tainly choreographed the spac for a party. A wide gallery ru ning the length of the house ca be filled with tables or cleared f tangoes, and with its wall French doors acts as a transition zone between inside and outsid Tina has composed the adjace garden as a complementary seri of courtyards and intimate ou door rooms, defined by pergol covered with climbing roses laden with grapevines.

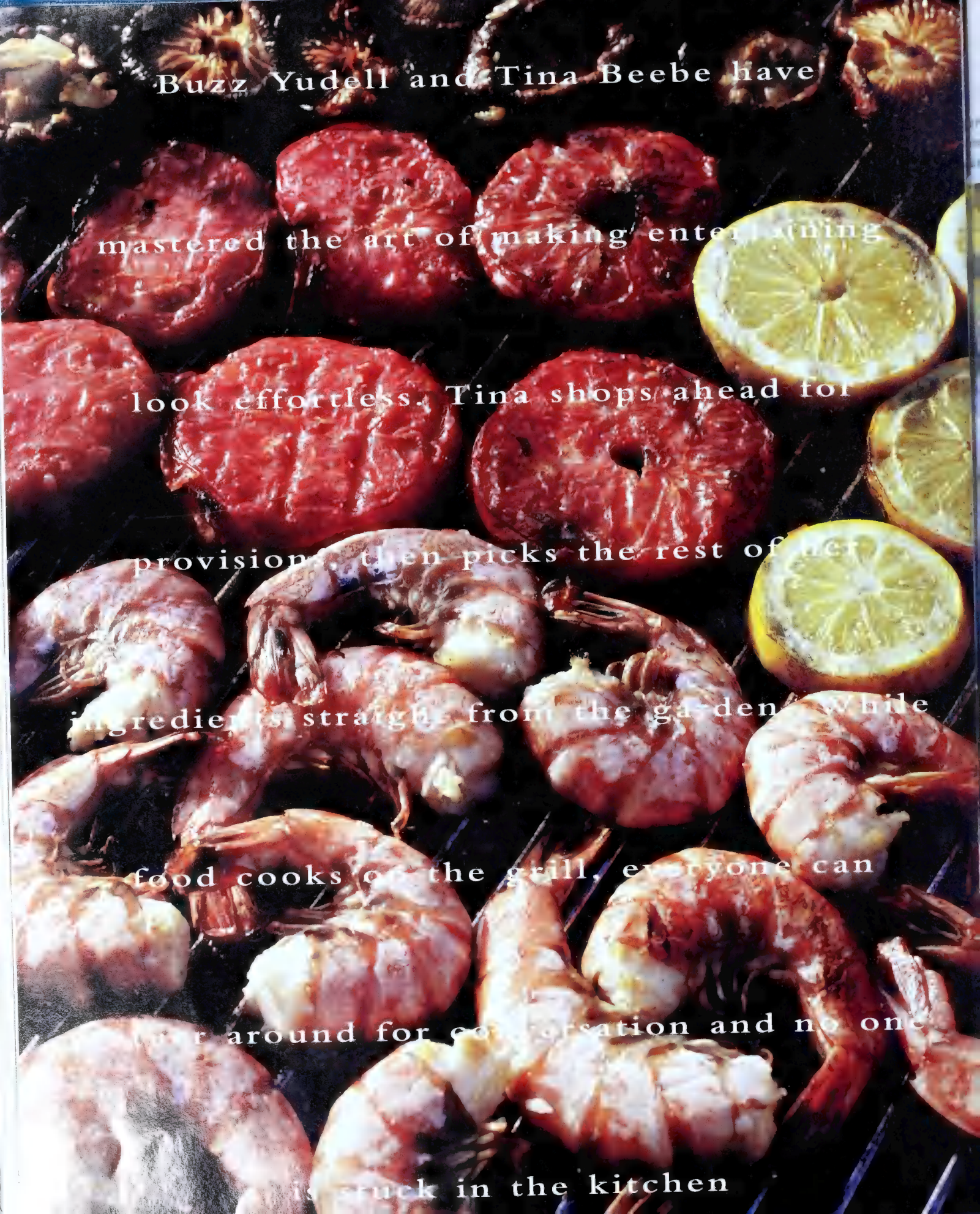
Famous among her friends f her roses, Tina comes fro



Buzz and Tina and Percy (above). The golden afternoon light floods the house and gardens (top and left), which step down to the pool, but the striped canvas curtains on the pool pavilion (opposite) can be pulled closed to shut out the sun.




The inviting garden of terraced patios
nd vine-covered pergolas offers places to bask
in the sun or retreat into the shade


Buzz Yudell and Tina Beebe have
mastered the art of making enter
look effortless. Tina shops ahead for
provisions, then picks the rest of
ingredients straight from the garden while
food cooks on the grill, everyone can
around for conversation and no one
is stuck in the kitchen

y weekend meals: popovers and wild strawberries
breakfast (below), an artichoke tart and a just-picked garden
d with crusty bread and cheese for lunch (right).









Grilled shrimp make a simple, festive dinner for family and friends (left and opposite), served with grilled tomatoes and shiitake mushrooms on a bed of arugula. Dessert is grilled halved mangos and peaches (above), served with a glass of light California wine.



Light pours into the gallery and sitting area (left and below), where the floor is Vicenza stone from Italy, a material Buzz and Tina first saw on a pilgrimage to Palladian villas. In the open kitchen (bottom left), maple shelves show off Tina's collection of antique and contemporary dishes. Walls throughout the house are finished in unpainted plaster. Because there was no interior wall painting, the budget allowed real plaster instead of drywall. In the master bath (bottom right), Tina mixed dry pigment into the plaster to create a soft celadon green. For the fireplace wall dividing the big country kitchen from the living room (opposite) she added burnt sienna to the plaster to create a warm earth tone. Buzz folded and taped paper over bare light bulbs to make shades throughout the house.








The fireplace anchors a
spacious living area, with walls of French
doors opening to the outdoors



generations of women who took pleasure in gardening. In the gentle morning light she will wander along the paths with a basket, cutting a just-opened Belle of Portugal or a lush Alfred Carrière. An all-white garden of pale Iceberg roses is bordered with dark green rosemary. Blue irises are a classic underplanting for pink roses, but she edges them with onion and garlic to discourage the greedy gophers. "I like the idea of mixing vegetables and flowers." This land was once a tomato field and Tina has continued the agrarian tradition, cultivating tomatoes, peppers, squash, beans, eggplants, artichokes and beets. Recently she has begun designing gardens for others.

Whatever is ripe for picking turns up on that day's menu, and can be served in any number of locations inside or outside, depending on the weather, the light and the couple's mood. Three easy weekend meals might start with breakfast alfresco under the rose pergola. Tina picks blood oranges from her own trees and squeezes the crimso juice into octagonal glasses rimmed in gold, part of her collection contemporary and antique glassware. Popovers hot from the oven ar homemade guava jelly taste great with tiny *fraises des bois* just picke in the entry court where they grow between the paving stones. Lunc could inspire her to re-create an artichoke tart she and Buzz sample once in Lucca, Italy, served with a salad of baby lettuces and arugu from the garden. If friend are expected for dinner, Ti might marinate some shrim to cook later on the outdoo grill while everyone relax with a drink. Just as the fi is slowing down, Buzz se fresh fruit on the grill– halved peaches, apricots, f or plums—for a classic Italia dessert. Percy is poised t polish off any leftovers.





On the French limestone counter (top) Tina arranges her roses in old cobalt blue bottles. Buzz relaxes in the garden (left). Above and opposite: Here the Vicenza stone is cracked into rustic pavers.

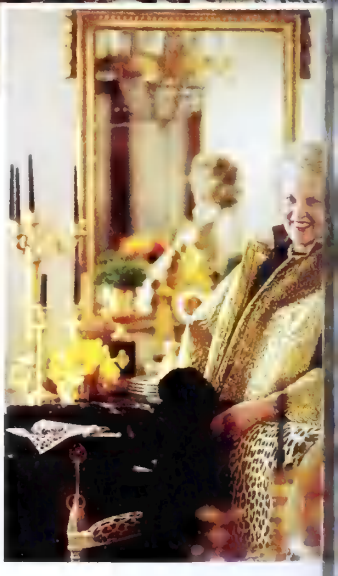
RECIPES BEGIN ON PAGE 104.
FOR MORE DETAILS, SEE READER INFORMATION

After the last guest h gone, Buzz and ina fa asleep to the murmur crickets and wake up t birdsong. "Last year we too our vacation right here, says Buzz with a sigh. " was wonderful. We ju stayed home."



Animal m



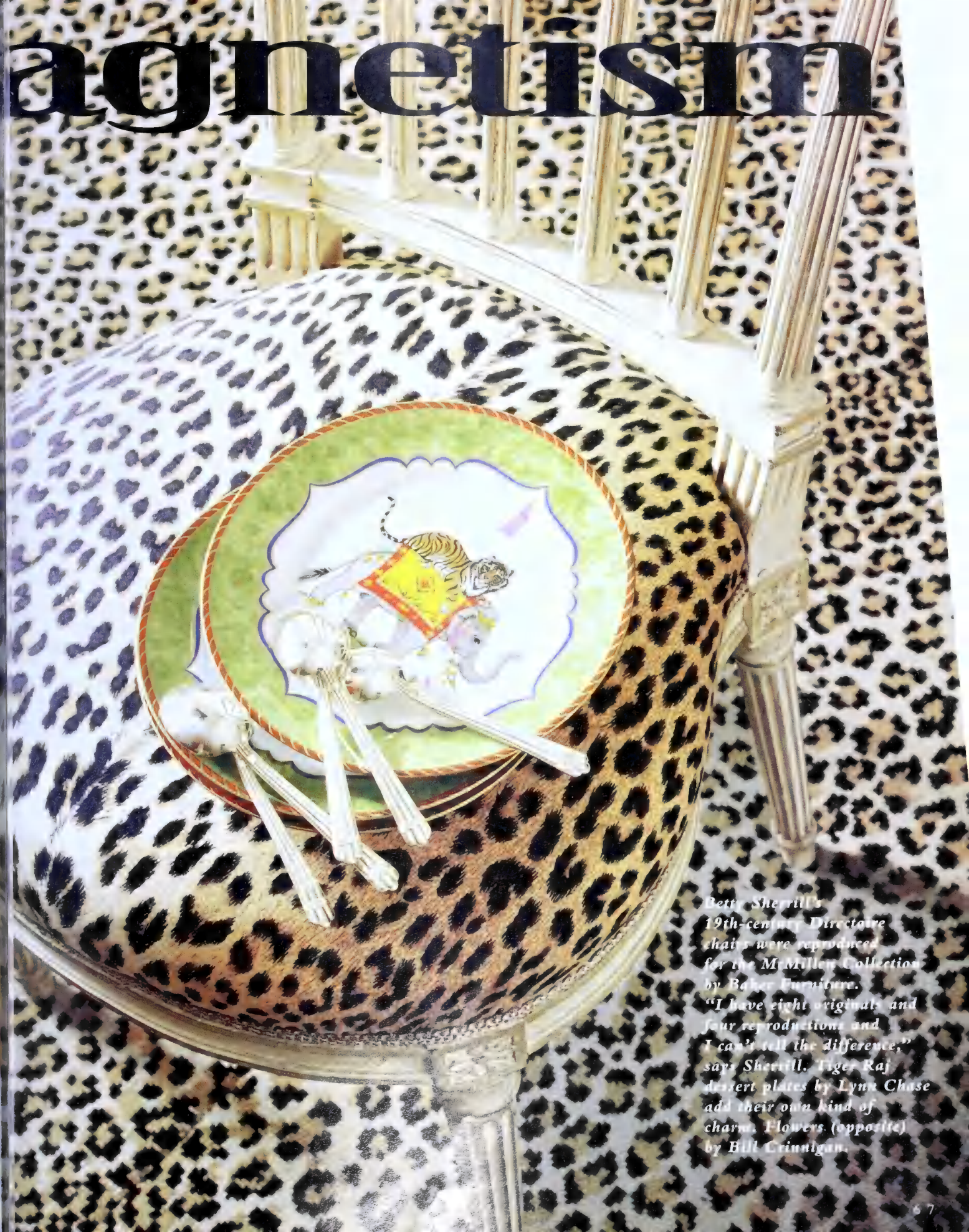


THE EXOTIC APPEAL OF ANIMAL PRINTS, FIRST POPULARIZED IN THE 1920s, IS reemerging in the faux spots and stripes seen strutting down fall fashion runways and prowling into parlors. They simultaneously symbolize classic elegance and cutting-edge chic. One decorator who has not had to change her spots is Betty Sherrill (right), president of the venerable decorating firm McMillen, Inc. From her library done 25 years ago with a Clarence House zebra print on chairs to her new dining room (two views, above) animal prints have been a passion. The luxe of leopard creates a sumptuous setting for her bronze-doré candlesticks and Louis XVI furniture. Sherrill's Directoire chairs have always been covered in Boussac's Panthere de Somalie pattern, which now drapes the table too. "I've used the leopard rug [Stark Carpet's Leopard N] from [illegible] French châteaus to my son's first room. It's childproof," says Sherrill, the practical classicis

BY JILL KIRCHNER PHOTOGRAPHY BY THIBAULT JEANSEN

PRODUCED BY CAROLYN ENGLEFIELD

agnetism



Betty Sherrill's 19th-century Directoire chairs were reproduced for the McMillen Collection by Baker Furniture. "I have eight originals and four reproductions and I can't tell the difference," says Sherrill. Tiger Raj dessert plates by Lynn Chase add their own kind of charm. Flowers (opposite) by Bill Crinnigan.





Trophies from a style safari (opposite, top inset): Regency-style bench in Safari fabric from Christopher Norman; briarwood standing stand, James II Galleries. Opposite, bottom inset: Faux tortoiseshell chest, Keller-Williams. Opposite, large view: Painted headboard by Scott Warshaw Collection. Le Grand Damask pillow sham by Paloma Picasso for Martex. Sheet and pillowcases, Nigeria's Afrika for Revman. Tiger Velvet bedcover fabric from Old World Weavers. Travis Hall fabric, in frame, by Cowtan & Tout. Inset above: Leopard chair fabric and wallpaper border (in typewriter), Zuber. Modello Tiger wallpaper from Evans & Brown on trunk. Above: Animal prints, left to right, top to bottom: Girafe by Quadrille. Nepal by Schumacher. Sauvage by Quadrille. Afrique by Christopher Hyland. Snow Leopard by Old World Weavers. English Leopard by Brunschwig & Fils. Animal Magnetism by Pollack & Associates. Girafe by André Bon. Tiger Velvet by Christopher Hyland. Cameroun by Brunschwig & Fils. Zebra engraving from John Rosselli, Ltd.

Zen and the art of decorating

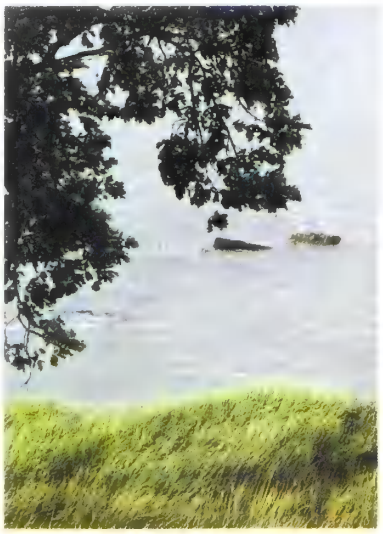
BY CARA GREENBERG
PHOTOGRAPHY BY CATHERINE TEITHOLD
PRODUCED BY CARA CAPOSIGRO



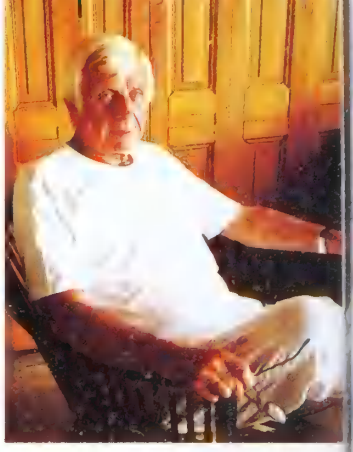
A lifelong collector of antiquities fills his waterfront house in Connecticu with an unorthodox mix of styles and cultures, unified by quality, simplicity and a controlled palette

On the deck, a 19th-century table from a Swiss silk mill is paired with office chairs of the 1930s. The moss "landscape in a pot" is the owner's creation. Opposite: The plain living room mantel was salvaged locally; the elegant chairs are Louis Philippe.











VERY FEW OF US ARE AS confident in our tastes, or as wide-ranging, as Dolph Leuthold (top right). His passion is antiquities. His arena is the world. "Most people concentrate on just one culture or period," he says. "That way, you have a collection. Instead I buy what I like from any culture. That way, you learn history."

You would expect such a serious collector (a piece of his Cycladic sculpture, sold at auction two years ago, set a record price for antiquities) to live in a storehouse. But Leuthold is surprisingly unacquisitive. His house in Bell Island, Connecticut, a village on Long Island Sound, is a model of spareness, influenced, no doubt, by over a hundred pleasure and business trips to Japan (he is a textile designer).

Within his broad range, Leuthold is extremely discriminating. He buys only what he regards as first rate—whether it is ancient Japanese sculpture, 16th-century Spanish furniture or French Art Nouveau.

Leuthold learned at the knee of a master. Arriving in New York from Switzerland in 1950, he found a mentor—an antiquities dealer with a basement full of treasures. "He wouldn't sell a piece if he didn't think you deserved it," Leuthold recalls. "I had my eye on a tenth-century Indian bronze. He refused to sell it to me until I visited the Metropolitan Museum. I did and came back saying I decided not to buy." The dealer was pleased; the young man's education had begun. "He taught me to buy only the best in any category," Leuthold says. "That philosophy has always stuck with me."

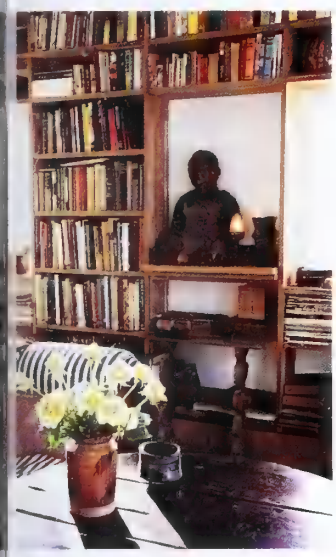


But the Bell Island house, which he bought four years ago, was far from the best. He chose the 1916 shingle cottage for its site: a rocky outcropping twenty feet from water's edge (above left). "The house itself was impossible," he says. "It was laid out in a meaningless way, with tiny rooms facing nowhere."

Everything in the dining room (above) tells a story. The walnut table, bought in London, came from a 16th-century Spanish monastery; the bench—same period, different monastery. Circa 1690 Henri II chairs still bear their original "amazingly solid" Gobelins tapestry covers. The pair of standing wrought-iron candelabra, found in New York, came from a 17th-century church in Italy. The Spanish mirror was picked up in New York; the turn-of-the-century chandelier by Gallé, in Paris. A stone pig trough on the deck (above right) holds moss, ferns, and occasionally, just water. The living room (below left) is supported partly by an 18th-century house column. The curvilinear Art Nouveau bed (right) is Thonet bentwood, found in a Paris flea market: "The mattress cost more than the bed."



Foraging in flea markets and auction houses in London, Paris and New York yielded a diverse sampling of periods and cultures



The library or "contemplation room" (left) is dominated by an 8th-century wooden Buddha from Nara, the ancient imperial capital of Japan. "I carried it home on the plane," says Leuthold. "It's eaten by worms, but so beautiful and serene." Right: A pair of 19th-century Louis Philippe chairs in the living room is covered in a white cotton-linen blend. Below right: The asymmetrical Empire couch, circa 1840, was reupholstered in a bold vertical stripe. Four iridescent goblets are by Louis Comfort Tiffany.





By judicious removal of walls and the addition of French doors and windows, Leuthold, a self-taught designer, enlarged most rooms and created new vistas of water or garden for each.

To screen the dining room from neighbors ten feet away, he planted a "green wall" of tall pyramid-shaped evergreens. Beyond the French doors of the library he installed a Japanese rock garden, selecting each element as carefully as he would a piece of sculpture. "A house is a state of mind," says Leuthold. "I wanted everyone coming in to feel the peace and serenity of the place." To this end, he chose a monochromatic palette of mostly white.

The white backdrop reflects the sun's rays as they bounce off the nearby water and find their way deep into the house. White also helps unify the daring juxtapositions of periods and styles—a turn-of-the-century French lighting fixture over medieval Spanish furniture, a French Empire sofa paired with an Early American table—while allowing each piece to tell its own story.

In contrast to the usual decorating wisdom of using "a few important pieces" to anchor a room, in Leuthold's scheme of things, everything is important. Yet nothing is too precious for use. Leuthold, his Vietnamese-born wife, Nhumy, and their thirteen year-old daughter, Ammy, drink tea from 10th-century Sung dynasty cups. Among the few well-chosen small objects is sculptor son Marc's work. His daughter Catherine, a photographer, participated by taking these pictures. Since they were taken, her father has moved on to a new challenge: a city penthouse.



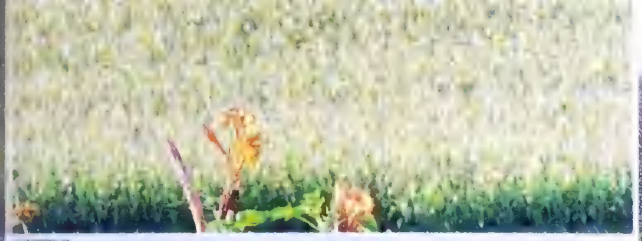








Cattle from the farm where Betty Grayhaum (above with Nicotiana tabacum *'Rosa') gardens. This bed includes five varieties of carrots, plus row beans and Mexican firebush. Left: Poppies, daylilies, allium. Near right: Sweet potatoes lining path, two dozen tomato varieties. Far right: Cornfield during harvest with brussels sprouts, basil, flowering cannas.*







Just for the fun of it, a woman who heads a grounds crew grows her own at-home, different-every-year vegetable/cutting garden

The busman's holiday of a professional gardener

BY CYNTHIA MILLIKEN GILLIS
PHOTOGRAPHY BY KAREN BUSSOLINI

WE GROW VEGETABLES TO be thrifty or to enjoy true freshness or hard-to-find varieties; our gardens can be aesthetic or utilitarian, experimental or practical. Betty Graubaum cultivates a garden at her family's farm in Sharon, Connecticut, that fits all these descriptions, but most of all she gardens for fun.

Graubaum works as a gardener, heading a crew at a nearby estate. The garden in these pages is her recreation, a labor of love by a young woman who is not aware of the labor, only the love. She spends every winter plotting a new layout for her 60-by-100-foot vegetable and cutting garden, redesigning it completely every year. A recent one was pie-shaped, each wedge filled with plants in shades of a single color.

One could say that this is a form of crop rotation, certainly a sound practice; many gardeners keep careful records to avoid replanting the tomatoes or beans or cabbages in the same place year after year. This helps prevent nutrient depletion in the soil and can foil some soil-borne diseases. But the main reason Graubaum plants this way is much less solemn. She simply does it for the adventure—the same way she decides what to plant.

The garden you see contains two dozen varieties of tomatoes, five kinds of carrots, a dozen different eggplants. How does she choose? "I decide what to grow by how it looks, and there's a strong appeal if I never heard of the variety before." This is the kind of planning any middle-level gardener could do. And the best way to become familiar with a plant is to grow it.

What happens to the bounty Graubaum's irrepressible enthusiasm creates? There is a farm stand where she sells seedlings, such as tomatoes and eggplants, early in the season. The family freezes and cans the excess harvest—the ten kinds of squash or whatever else Graubaum thinks will be fun this year.





ables and flowers mix
91 plan (below left). In big view,
n grass, blue flowering sage, tall
as and okra. Above left: Calf
re with whirligig rising above
daylily Hemerocallis 'Tejas,'
Coreopsis verticillata
lue vernonias. Below left:
ch butterfly on Zinnia Elegans
rado.' Near right: Pole beans,
dria and more. Far right: Shirley
es, drumstick allium.

BY JOE DONOVAN

Decorators' favorite coffee tables

An indispensable part of any seating group, the coffee table is a recent invention that can present a design problem. Here fourteen decorators solve it

IF YOU ARE EVER HAVING LUNCH WITH AN interior decorator and there's a lull in the conversation, try introducing the topic of coffee tables. We opened the subject with a few New York decorators and they had plenty to say.

"Coffee tables are the hardest thing in the whole wide world," said Mariette Himes Gomez.

"I hate coffee tables," said decorator Stephen Sills. "They're a silly twentieth-century invention."

"Coffee tables are a big problem," said David Easton. "Few antique ones are left on the market. But clients get miffed if I get them a mass-produced design and they see the same table at someone else's house."

"Oh, coffee tables," said Mark Hampton. "People are so hung up on them."

For some decorators, coffee tables, also known as cocktail tables, are difficult to choose; for others, difficult to love. But for all decorators, and their clients, the coffee table, or at least the coffee table function, is impossible to ignore. When you sit on a sofa or easy chair, comfort and convenience require a low table at arm's length. Mark Hampton says, "It's a table for drinks and books and magazines and your glasses when you get older and cigarettes for the few people who still smoke. And it's a wonderful low place for flowers, for candles, and for things you collect." That much everyone agrees on. But as to which table best fulfills the coffee table function—how high? how long? square or rectangle? round or [illegible] orphic? what *(Continued on page 106)*



JEREMY SAMUELSON

For her home in Mal[illegible]alifornia, decorator Karin Blake cut a seven-foot-long fruitwo[illegible] table down to coffee-table height.



An exercise in restraint

Agnes Comar's shop has outfitted the rooms of many chic Parisians. Here she does her own

AGNES COMAR DESIGNED HER Paris shop around her passion for swaths of fabric and opulent textures, so the slipcovered sofas and chairs, draped tables and layered curtains in the salon of her château come as no surprise. But compared with Comar's Avenue Georges V shop—filled with embroidered pillows, appliquéd coverlets and sumptuous linens for bedroom and bath—the château is an exercise in restraint, and for a good reason: Comar did not want anything to interfere with the 18th-century architecture and original details of Verrières, just outside Paris. In the salon, for example, the blue-and-white pattern (a floral that covered every piece of furniture in the château when Comar bought it) is used sparingly and never distracts from the beauty of the paneled room. Simple, clean-lined furniture covered in white looks crisp and fresh in the formal setting.









Comar decorated the château's private rooms in her favorite pale colors. Clockwise from top left: In a boudoir, soft striped linen covers the sofa. Comar's dressing table with her signature appliqués on towel and makeup kit. Courtyard in front of the château. Chinese porcelain amplifies the color scheme of the salon. Agnes Comar,

BY ELIZABETH H.



Agnes Comar's romantic style softens every room. Clockwise from above: In the salon Comar laid only one rug because she wanted to show off the stone tiles of the 18th-century floor. Master bedroom curtains are looped casually over a rod and the bed is covered in a famous Comar design—linen appliquéd with scrolls. The park behind the château has cedars of Lebanon planted in the late 1700s. Skirts of white voile drape the dressing table and washstand in the master bath.





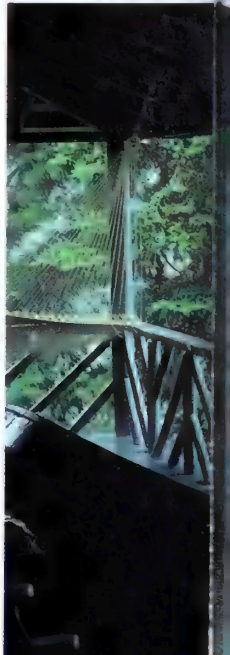
Lakeside camps and lodges

Lucky is the family that inherits one of the venerable fishing and hunting camps scattered through our country's forests. We visit retreats in the Adirondacks and in the Rangeley Lakes region of western Maine

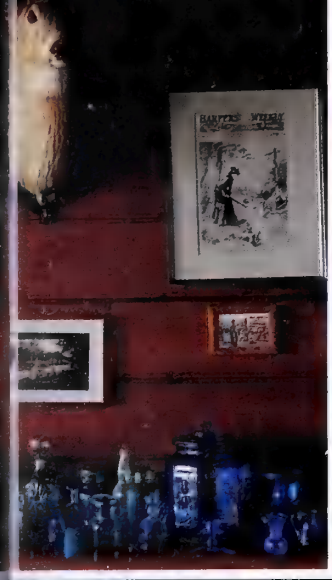


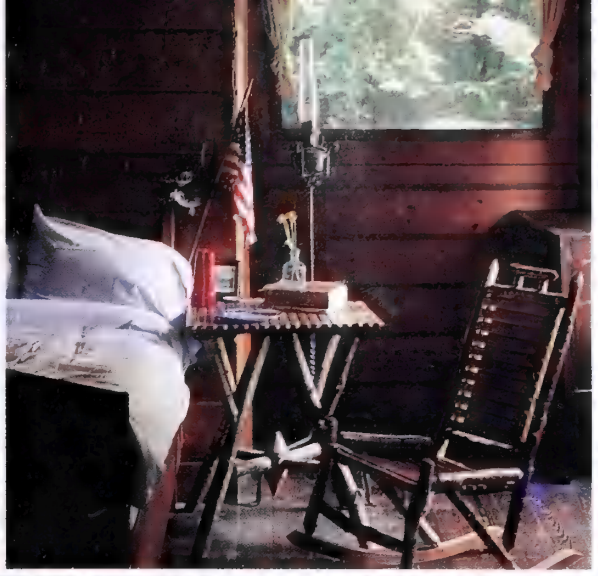




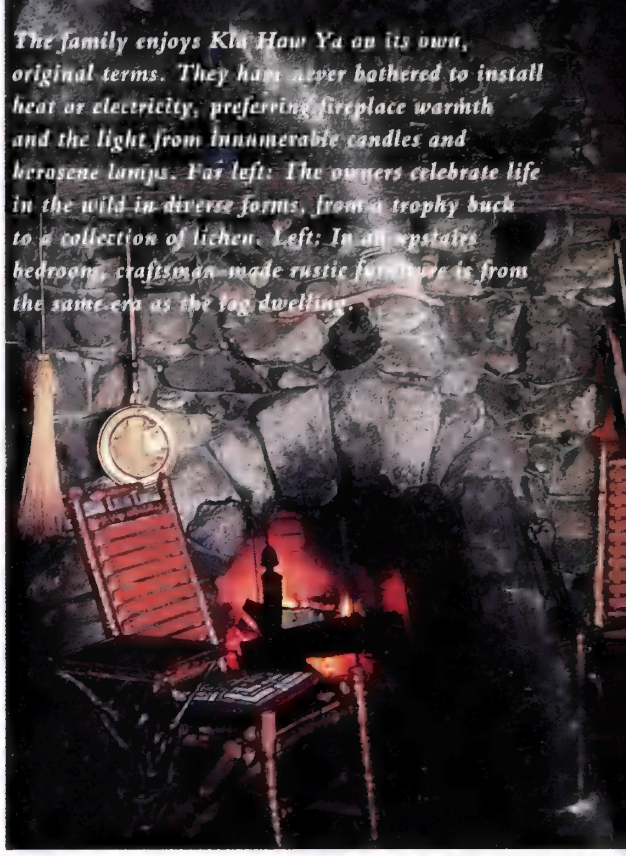


A birch bark side chair at an Adirondack camp built in 1882 provides a rustic perch for lake watching. Every room was designed to have three views in Camp Kla How Ya (also seen in three top photos). The Adirondacks inspired its own architecture, seen in the decorative bridge and the log summer church (right).





The family enjoys Kla How Ya on its own, original terms. They have never bothered to install heat or electricity, preferring fireplace warmth and the light from innumerable candles and kerosene lamps. Far left: The owners celebrate life in the wild in diverse forms, from a trophy buck to a collection of lichen. Left: In an upstairs bedroom, craftsman-made rustic furniture is from the same era as the log dwelling.



Mountain Lake, site of the camp, was a fashionable highland resort in the . It attracts outdoors-minded families today to lodges like The Hedges (here, the use interior), with its own flotilla (right). In the old camps (below), deep porches ndy refuges when an afternoon storm comes up off the lake.











LONG BEFORE SUBURBIA CLOSED IN on his Walden Pond, Henry David Thoreau wrote, "In Wildness is the preservation of the world." But there is still plenty of "Wildness" to go around in this country for those willing to make the trek. In both the Adirondacks of New York State and the sparsely settled Rangeley Lakes region of western Maine—seen in these pages—are beautiful and remote destinations where people can pursue the sporting life in harmony with nature and the environment, often in old family houses.

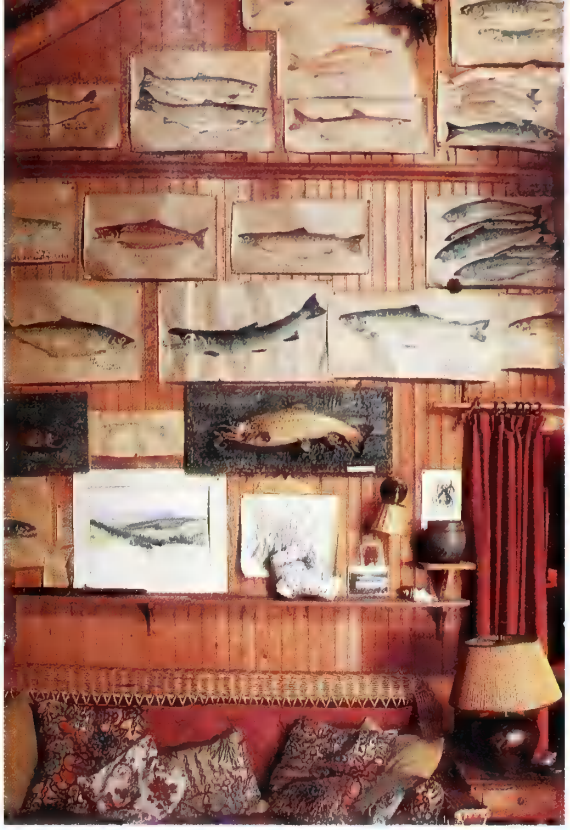
Earlier generations of nature-loving families summered on lakes, rivers and streams in shelters of many forms, from Adirondack lean-tos and shanties to majestic lodges and sprawling camps. The surviving buildings, such as these still in use today, tell the story of an ongoing passion for the natural beauty of the wild. In these venerable summer retreats, the most passionate sporting families surround themselves with the reminde and emblems of their favorite activities.

The tools of the sporting life are the fly ro and shotguns, canoes and boats crafted in ma distinctive regional variations. Some trophies the wilderness are painted, carved and hammer to last the ages. Others are simple examples of n ture's boundless residue: a bird's nest or a su bleached skull brought back from a trek in th woods to add to the family treasure. And so, i evitably, collections come into being—gatherin of books, pictures, rods and reels, passels of f boxes and minnow traps, quantities of pure pisc torial whatnot, along with trophy mounts, han carved duck decoys, oil and watercolor portra of wildlife, and mementoes from days in the fie with a good bird dog. The rooms fill up. Th walls speak the language of the chase. And th sportsmen of today and tomorrow are please

Formed in 1868 and still going strong in the woods of western Maine is a unique compound of clapboard cabins owned by some twenty families, along with their shared clubhouse (both views this page and opposite top left). Under the mute gaze of trophy heads of caribou and moose, the club's walls are layered with humble reminders of generations of hunters and fishers in the wilderness setting.



The summer reading of a century ago continues to cast its spell in the club library.

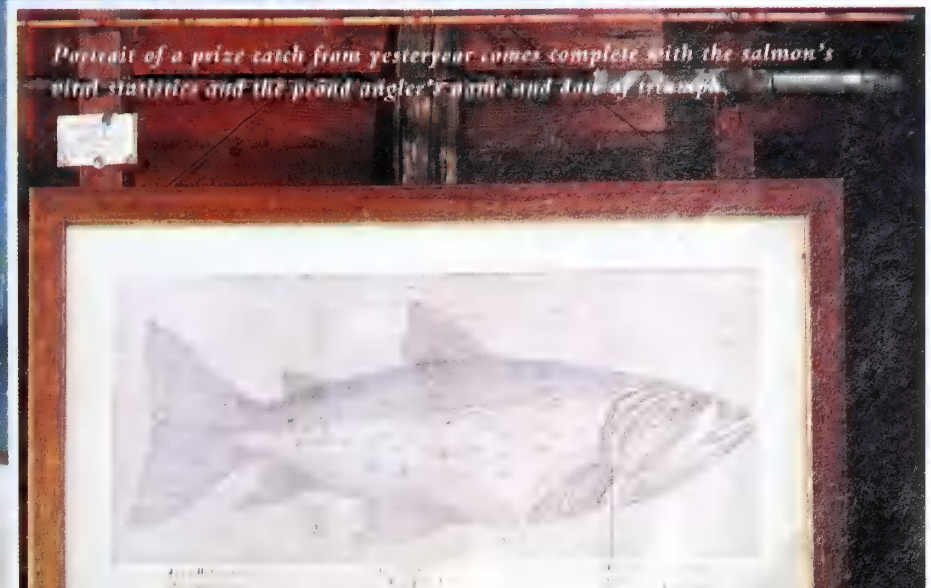








The sturdy, versatile Rangeley Lakes boat of Maine, patterned after the Adirondack guide boat, came into being in the 1880s. The main clubhouse (large building at left), built in 1869, is situated on a site of a 19th-century steamer landing. Above, center and right: The artistry of a woman from an earlier generation remains on the walls in one of the camps.



Portrait of a prize catch from yesteryear comes complete with the salmon's vital statistics and the proud angler's name and date of triumph.





BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY JOSHUA GREENE
PRODUCED BY DARA CAPONIGRO





This shingled house (right) in a remote corner of northeastern Connecticut has been used as a barn, a carriage house and a rustic summer place, and traces of each use remain. The huge doors installed when the building was a carriage house are now front doors (below), and the circular lighthouse stair (left), brought from Maine by summer residents in the 50s, still leads up to the former hayloft. Walls painted to look like stone and floors painted to look like marble were added by current owners, Morse and Mary Dial. "A painted floor is so practical," says Mary. "This one is eleven years old and all we do is vacuum and damp-mop."

Grand allusions

Even though it began as a barn, this house reminded its owner of an Italian villa. She decorated accordingly, but never let grandeur upstage the hospitable spirit of the place

IF YOU SAW MORSE AND Mary Dial's Connecticut weekend house from the road, you might expect to find in it old wicker furniture, rag rugs, and fishing rods and tennis racquets accumulated over many generations. What a surprise it is to walk into the front hall and see creamy walls of faux limestone and floors painted in trompe l'oeil marble. "Pretty grand for an old barn, isn't it?" asks Mary Dial, an interior designer. She is remembering the humble beginnings of the circa 1900 building, which was converted to a carriage house in 1910 and became a summer house in the 1950s.

"Somehow the space reminded me of an Italian villa," says Dial, explaining her choice of rather formal finishes for the walls and floors. It is easy to see what she means. The hall, high and wide enough to accommodate the carriages that once stood here, has noble proportions, and Dial reproduced them in the room beyond the hall, added when she

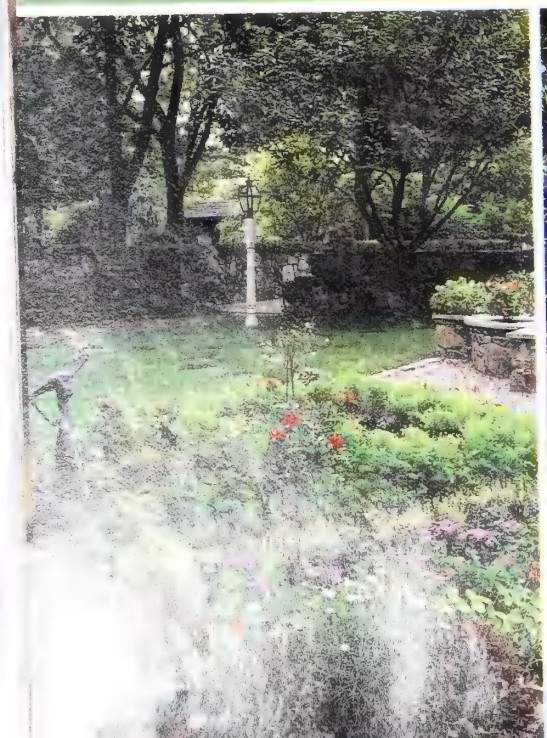



In summer,
when the tall windows
are open, this
room becomes an
airy loggia



In the Field Room, Mary Dial taposes sedate antiques with pieces like the flamboyant Italian mirror above campaign bed and the baroque French country mirror above the Louis XVI nmode. The bench with gilded paw feet in the style of Thomas Hope. Pillow fabric, Manuel Canovas.











The Dials restored the grounds, which hey found overgrown with blackberry bushes and brambles. Clockwise from top left: Replanted lawn between house nd pond. Courtyard with antique birdcage. Old boathouse. Water lilies in the pond. Stone wall and gate built for the bowling green. Knot garden beside the kitchen.

The tiny balcony outside the master bedroom has the best seats in the house for viewing the glorious wide lawn that sweeps down to the pond

and her husband bought the house fifteen years ago. Dial wanted large openings to frame views of the surrounding fields, but rather than settle for sliding glass doors ("so ugly") she designed ten-foot-tall Italianate windows with arched tops. The glass panels roll into wall pockets. Floors and walls here and in the hall were painted by the late Luis Molina, a good friend of Mary Dial's who worked with her on many decorating projects.

The Dials added the new room because there was no place to have a dinner party. "But I didn't want a room set up just for dining," says the designer. "That would be wasted space." Instead she furnished the Field Room, as the couple calls it, with easily moved tub chairs, tables, ottomans and English Regency pieces. For a small dinner, Dial sets up folding tables in front of the French campaign beds (one at each end of the room), drapes them with her festive cloths and pulls up the Regency chairs and painted French chairs from the living room nearby. For a large group she clears the center of the room and brings in four folding tables with chairs.

Although the villa-like quality of the house comes through [illegible] photographs, it is not [illegible] here because of the [illegible] way Dial gathers together and uses furniture constantly [illegible]



"I think everyone should have a red room," says Mary Dial about her guest room, which acts as an exclamation point to the creamy colors throughout the house. Chest is Italian.

old pieces and bringing in new ones. "I like to jump from style to style and mix pieces together. There are just so many things I love that I could never stick to collecting one style or one period," she says about the mélange of French, English and Italian pieces. "If I like something I can always find a place for it."

The warmth of the house a the hospitality of the Dials a legendary among their friend who look forward to all-day ou ings in winter with cross-count skiing, ice-skating on the pon and paddle tennis on a court th Dials built. Guests also remembe a summer party when a thousan candles in white paper bags lin the drive, encircled the cour yard and flagstone terrace an even the pond.

Hospitality was the spirit this place long before the Dia arrived on the scene, back in th days of old-fashioned house pa ties in the big house across th road. In 1910 the couple wh summered there raised the ro of the carriage house to make ballroom, and in the 1920s it w the setting for their daughter wedding. Later the same fami made a walled garden with bowling green where the swim ming pool is now. "There are many layers of history here," sa Mary Dial, and she has preserve most of them: the stone bow ng-green walls built by an Itali mason; the circular stair in th entrance hall installed by owne in the 50s; hand-hewn timbe on the second floor that look lik flying buttresses. As a self-pr claimed "mixer-upper," Di revels in the overlay of Europe glamour she has added to her a American barn. "I think it's much more fun than decorati in one style," she says.





When the Dials bought their house, tiny bedrooms had been built between the huge rough-hewn joists on the second floor, and partition walls hid the old timbers. In new, larger rooms, the structural beams (opposite and right) are exposed and become dramatic elements. The bathroom (right) has his-and-her sinks, two entrances. Windows in the master bedroom (above) open to a small balcony. The glamorous smoked mirror dressing table (left) came with the house. "It weighs about five hundred pounds—that's why we've never took it away," laughs Mary Dial.







Under the hayloft is the intimate low-ceilinged living room, decorated in an appropriately cozy style—no faux marble here. The flag, a relic of the 1876 centennial, has 38 stars. The canvases below it were painted by Morse Dial's great-aunt, Minerva Chapman, who went to Paris as a young art student and decided to live there. Chapman also did the pen-and-ink drawings in the red guest room.

Everyone enjoys privacy, so, be it ever so small, there is no place like a separate house for overnight visitors. Here are two great examples

Guesthouses: a host's best f

BY SUSAN ZEVON

PHOTOGRAPHY BY TRIA GIOVAN

WARM AIR SCENTED WITH honeysuckle and roses, soft grass under bare feet, and somebody else to do the housekeeping: These are some of the pleasures of summer visiting that can turn a weekend retreat into a headache for its owner.

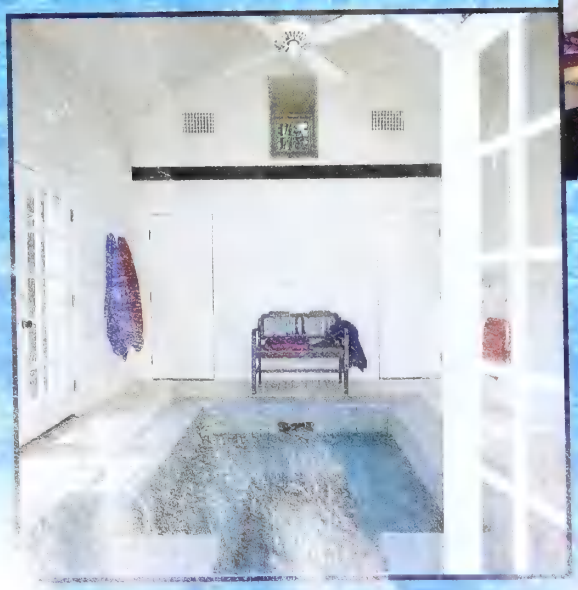
After two summers in this newly remodeled house on Long Island's North Fork, a couple found their desire to be hospitable at odds with their need for peace and privacy. Both husband and wife are advertising executives who flee to this refuge from their busy lives in Manhattan. With the help of architect Douglas Peix of Peix & Crawford, and a self-taught crash course in gardening, they had transformed a nondescript tract house into a shingle-style cottage surrounded by flowers. The house proved to be so welcoming that the owners soon found themselves on a hosting treadmill, with guests wherever they looked.

A shack at the edge of their waterfront property solved the problem. Although tiny and in need of repair, it was blessed with a certificate of occupancy and some minimal plumbing. Douglas Peix added the tower and expanded the original rectangular structure by three feet to accommodate a queen-size bed and comfortable chaise. The bathroom was


riend











The teenagers' mother felt the old farmhouse could no longer support boyish capers and adult tranquillity

completely remodeled, and new wood shingles and true divided-light windows take the little building style-years from its 50s origin. Visitors can relax on the bed under the ceiling fan and watch the clouds through high round windows. ("A few good details can add a lot of magic," one of the owners says.) And in the main house, quiet prevails.

It was not so much grown-up guests as her own two sons and their pals that made the owner of our second summer house, this one in Dutchess County, New York, build two outbuildings at the same time that she put in the swimming pool. As the boys approached their teens, their mother felt that the old farmhouse could no longer support boyish capers and adult tranquillity at the same time. James Crisp, a New York architect who has a weekend house nearby, used beams from two old sheds on the property to fashion these buildings. The pool house, destined as the teens' domain, has a kitchen with soda fountain and a second-floor area with extra-long built-in beds. The owner, a Californian, thought that the small custom spa house would be hers, but the kids like it so much that she has to evict them now and then for a good private soak.

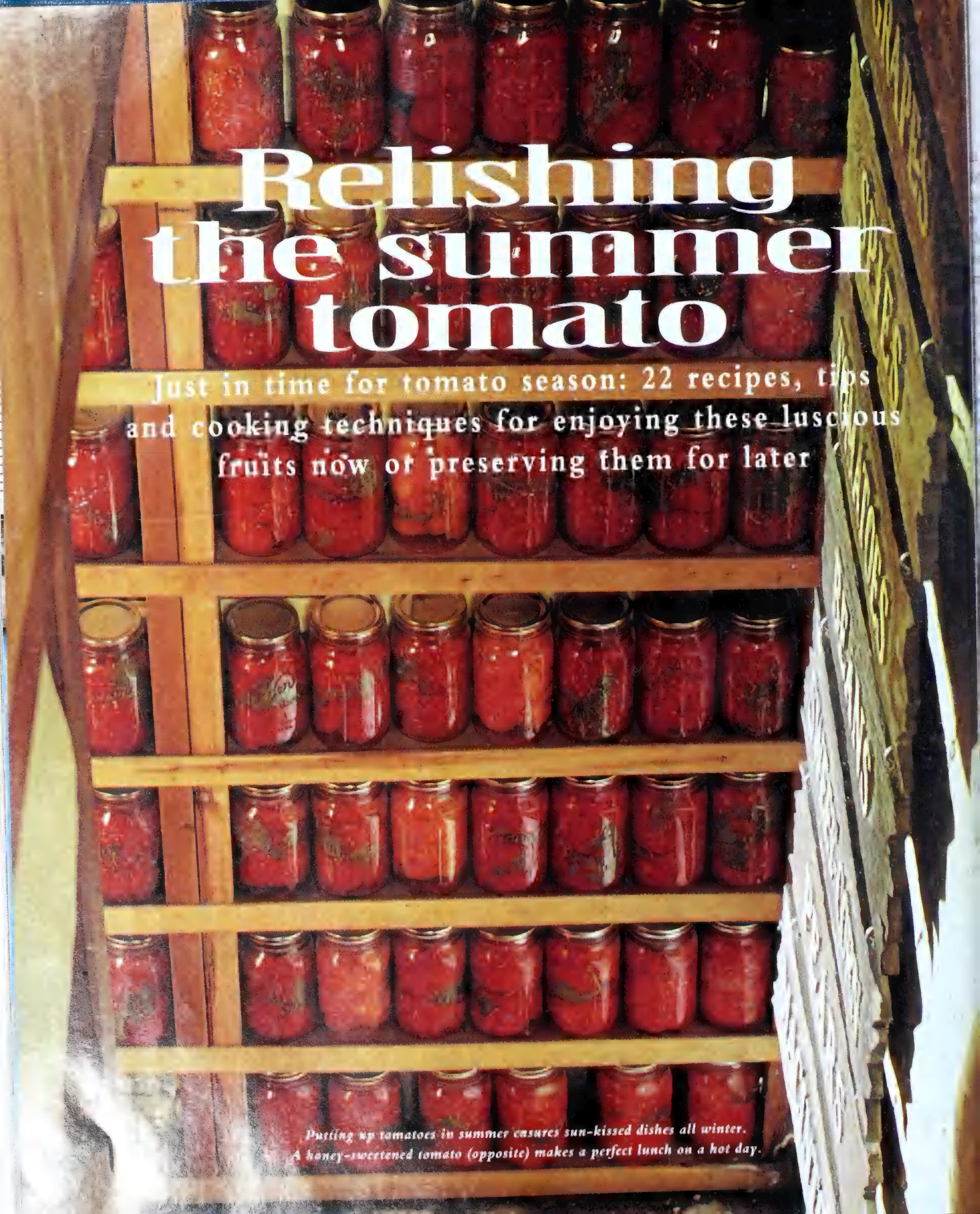
White clapboard and pitched roofs recall the Dutchess County farm's original buildings. Spa (far inset) is lined in blue and cream tiles from Country Floors. In the pool house kitchen (center inset) a checkerboard counter has a built-in soda fountain. Upstairs (near inset) a wall of custom windows overlooks pool.

FOR MORE DETAILS, SEE READER INFORMATION

PHOTOGRAPHY
BY JUDITH WATTS

Relishing the summer tomato

Just in time for tomato season: 22 recipes, tips and cooking techniques for enjoying these luscious fruits now or preserving them for later



Putting up tomatoes in summer ensures sun-kissed dishes all winter. A honey-sweetened tomato (opposite) makes a perfect lunch on a hot day.

L A GOOD VINE-RIPENED TOMATO NEEDS IS A
ish of olive oil, says Mark Strausman, chef of the hot New York
aurant Coco Pazzo. Strausman believes in using tomatoes just as
y are—no peeling, no seeding.

But each to his own persuasion. "Roasting then peeling tomatoes in-
sifies their flavor, making ordinary tomatoes better and good tomatoes
raordinary," says chef Rick Bayless of Chicago's Frontera Grill. Or
u can dry your own tomatoes and steep them in olive oil.

f you're lucky enough to have a bumper crop, put some up for lat-
There's nothing as comforting as jars of tomatoes with their sprigs
basil, ready for making sauce at the drop of a hat.

And if you have to pick tomatoes before their prime (or buy
m out of season in the store), ripen them at room temperature.
mato salads taste better when served at room temperature, too.

ROASTING: Arrange a single layer of tomatoes on a foil-lined
cing sheet, making sure the
natoes don't touch. Place under
reheated broiler several inches
below the heating element and roast for 10 to 15 minutes, turning once. When the tomatoes blister and turn black on all sides, remove from oven. When cool, slip off their skins.

DRYING: Cut tomatoes in half, salt and set aside for several hours. Drain. Place on a cookie sheet in a 150° F oven and dry overnight. When you awake the next morning you will have soft, luscious tomatoes, not leathery ones. Remove them from the oven and place in a jar, covering with olive oil, fresh herbs and garlic. Refrigerate and use as needed. (When you've finished all the tomatoes, use the tomato-infused oil for making vinaigrette or sauce.)

PEELING: Cut the core from the center of the tomato. Turn tomato over and gently score the bottom with an X. Drop the tomato in boiling water for ten seconds. With a slotted spoon, scoop up the tomato and plunge it into ice water. After cooling for 30 seconds, the skin will slip off. From *Tricks of the Trade: 101 Tips, Hints and Recipes from America's Great Chefs* by Arlene Feltman and Frank Ball (HarperCollins, 1992).



TOMATO SANDWICHES

s mainstay of English tea can be as
ple as peeled, sliced tomatoes with
and freshly ground white pepper on
ly sliced bread smeared with butter.
as hearty as tomatoes and avocados
h a slice of cheddar cheese on toast-
seven-grain bread. And don't forget
classic BLT. Then there's panzanel-
yesterday's bread cubed, sprinkled
h vinegar and topped with scallions,
ed tomatoes, olive oil and fresh
il.

NSTANT TOMATO COULIS

ee cored fresh tomatoes in a food
cessor. In a bowl combine puree
h finely diced tomatoes, snipped
ves and season with salt and pepper.
to enhance grilled chicken, vegeta-
s or fish.

ALL-PURPOSE TOMATO SAUCE

m Lee Bailey's Tomatoes *by Lee*
iley (Clarkson Potter, 1992)

- ¼ cup olive oil
- 3 cups chopped onions
- ¾ to 2 cups shredded carrots
- 1 heaping tablespoon crushed garlic
- 12 cups peeled, seeded and coarsely chopped fresh tomatoes, with any juice (or substitute canned tomatoes)
- ½ teaspoons salt, or to taste
- 1 teaspoon freshly ground black pepper
- 1 tablespoon minced fresh basil

a deep pot heat oil and sauté onions
d carrots over medium-high heat un-
wilted, 4 to 5 minutes. Stir in garlic. Add tomatoes and bring to a simmer. Stir in salt, pepper and basil. Simmer to reduce and thicken, about 10 to 15 minutes. Do not overcook. Transfer to the bowl of a food processor and process just enough to make a coarse texture. Makes about 12 cups.

Use the tomato sauce to make an easy entree. Add some flaked cod to tomato sauce and cook for 15 minutes. Or add browned chicken pieces and cook until done. Or add a little fresh tomato sauce to a cheese soufflé.

BREAKFAST TOMATOES AND EGGS

Pour a little olive oil or butter into a skillet. Add sliced onion and cook until golden. Add chopped tomatoes, garlic and fresh torn basil. Season with salt and pepper and cook down. Break eggs over sauce and cook until whites are set.

TOMATO PANCAKES

Spoon a mixture of sauteed tomato and mushrooms thickened with a bit béchamel sauce onto a thin pancake and roll up. Place rolls in a dish, sprinkle with Parmesan cheese and brown in the oven.

INSTANT GAZPACHO

Puree a handful of cored, ripe tomatoes in a food processor. Add finely cubed cucumbers, fresh dill and a little olive oil. Season with salt and pepper.

TOMATOES WITH HONEY AND BLACK PEPPER

From Lee Bailey's Tomatoes *by Lee Bailey (Clarkson Potter, 1992)*

Peel a large tomato, cut into thick slices, and spread each slice with honey. Sprinkle the slices with salt and black pepper. Reassemble the tomato. Brush it lightly with more honey, and sprinkle with salt and pepper. Refrigerate for about 20 minutes. Serve cool.

FRIED GREEN TOMATOES

From Fried Green Tomatoes at the Whistle Stop Cafe *by Fannie Flagg*
(McGraw-Hill, 1987)

- 1 medium green tomato (per person)
- White cornmeal
- Bacon drippings
- Salt and freshly ground black pepper, to taste

Cut each tomato into ¼-inch-thick slices. Season slices with salt and pepper. Coat both sides with cornmeal. In a large skillet, heat enough bacon drippings to coat the bottom of the pan and fry tomatoes until lightly browned on both sides.

KATE'S CHECCA

- 4 large ripe tomatoes, diced
- 1 bunch fresh basil, leaves torn in half
- 1 cup black olives, pitted and diced
- 3 cloves garlic, minced
- 6 tablespoons olive oil
- Red pepper flakes, to taste
- 1 pound penne rigate
- ¼ to ½ pound mozzarella, cut into thin strips
- Salt and freshly ground black pepper, to taste

In a large mixing bowl combine tomatoes, basil, olives and garlic. Season with salt and pepper and set aside.

In a small skillet combine olive oil and red pepper flakes over a low flame. Meanwhile, cook penne according to package directions and drain. Place drained pasta over tomato mixture and let stand for 2 minutes (this will slightly soften the tomatoes). Pour the warm oil mixture over penne and toss to combine well. Add mozzarella and toss again. Pass grated parmigiano reggiano to sprinkle on pasta if desired. Serves 4. >

ROASTED TOMATO RELISH

From Gary Coyle, executive chef at the Rittenhouse Hotel in Philadelphia.

- 4 ripe tomatoes, skinned and seeded
- 1 teaspoon butter
- 1 small red onion, diced
- 2 shallots, diced
- 1 small fresh jalapeño pepper, seeded and diced
- 1 teaspoon brown sugar
- 1 teaspoon balsamic vinegar
- 1 tablespoon chopped fresh cilantro
- 1 tablespoon chopped fresh parsley
- Salt and freshly ground black pepper, to taste

Set tomatoes on a nonstick pan and roast in a preheated 450°F oven for 15 minutes. Dice roasted tomatoes and set aside.

In a large skillet over medium heat, melt butter. Add onion, shallots and jalapeño. Sauté about 5 minutes. Add brown sugar and vinegar. Reduce heat; cook slowly 15 minutes. Remove from heat; chill.

Add diced roasted tomatoes and chopped herbs to chilled mixture. Season to taste with salt and pepper. Makes 2 cups.

SAUCE TOMATE CRUE

From Sweet Basil, Garlic, Tomatoes, and Chives *by Diana Shaw (Harmony Books, 1992)*

- 4 pounds ripe tomatoes, peeled, seeded, well drained and diced
- 2 scallions, white part only, finely minced
- 2 cloves garlic, finely minced
- 5 fresh basil leaves, finely minced
- 10 sprigs fresh parsley, finely minced
- 3 tablespoons best quality extra-virgin olive oil
- Salt and freshly ground black pepper

In an earthenware mixing bowl, combine tomatoes, scallions, garlic, basil and parsley. Stir in olive oil and season with salt and pepper. Makes about 3 cups. Serve plain, as a salad, or on top of angel hair pasta or lightly toasted bread that has been rubbed with garlic.

CANNING TOMATOES

Wash and sort tomatoes. Place whole tomatoes
boiling water for approximately 30 seconds. Remo
tomatoes to cold water to cool 1 minute. In steriliz
jars, alternate layers of cooled tomatoes and wash
and dried fresh basil leaves, tightly packing the ton
toes in so they are covered with their own juice. Le
½-inch space at top of each jar. Run a rubber spat
around the inside of each jar to release any trapped
bubbles. At this point add lemon juice, vinegar or c
ric acid to ensure safe acidity for canning. Top ea
jar with one of the following: citric acid, ¼ teaspo
per pint; lemon juice, 1 tablespoon per pint; or wh
distilled vinegar, 1 tablespoon per pint. Wipe the
rims with a clean, dry cloth. Place lid on jar and tigh
en screwband. Place lidded jars in a large pot, bei
careful not to pack jars in too tightly. Add enou
water to cover jars by 2 to 3 inches. Cover the p
and bring to a boil. For pint jars, boil for 40 minut
for quart jars, 45 minutes. Remove jars when time
up and cool on a rack or towel. Check for a go
seal, wash jars, label and store in a cool, dark pla
Tomatoes will darken if stored in the light.

EARTHLY DELIGHTS

Continued from page 64

POPOVERS

- 3 tablespoons butter, melted
- 3 eggs
- 1 cup milk
- 1 cup flour

Butter nonstick muffin tins with half the melted butter. In a large mixing bowl beat together eggs and milk until frothy. While continuing to beat, slowly add flour until completely incorporated, then add remaining melted butter. Pour batter to half-fill greased muffin tins. Bake in a preheated 450°F oven 15 minutes, then reduce oven temperature to 350°F and cook for another 15 minutes. Serve immediately. Makes approximately 16 popovers.

ARTICHOKE TART

- ½ large onion, diced
- 2 cloves garlic, minced
- ¼ cup olive oil
- 2 17-ounce cans artichoke hearts, drained and marinated in a little lemon juice
- 1 tablespoon chopped fresh tarragon
- ¼ to ½ cup Madeira or Martini Bianco
- 3 eggs
- 1 cup milk
- 1 pre-baked 12-by-12-inch tart crust (see recipe below)
- Salt and freshly ground black pepper, to taste

In a large skillet over medium heat, sauté onions and garlic in olive oil until translucent, about 5 minutes. Remove onions and garlic from skillet, leaving as much oil as possible in pan, and set aside. Add artichoke hearts and tarragon to pan and sauté until browned, about 10 minutes. Season to taste with salt and pepper. Return onions to pan and stir. Add Madeira to skillet and reduce until a thickish sauce forms. Remove skillet from heat and set aside.

In a small mixing bowl beat together eggs and milk until frothy. Pour this custard into pre-baked tart shell. Arrange artichoke hearts, rounded side up, in [illegible] Reserve Madeira sauce. Bake in a preheated [illegible] over 3[illegible] 40 minutes. Pour reserved sauce [illegible] before [illegible] Serve warm. Serves 6.

[illegible]

[illegible]ip flour
[illegible]spoon salt
[illegible]le poons sw[illegible]t but
- 2 egg yolks
- 4 to 6 tablespoons ice water

In the bowl of a food processor combine all ingredients except water. Process until mixture is the consistency of oatmeal. With motor running, slowly add enough ice water until mixture forms a ball. Remove dough from food processor, cover with plastic wrap and refrigerate for 1 hour.

Remove dough from refrigerator and roll out to a ¼-inch thickness. Press dough into a 12-by-12-inch tart or pie pan. Using a fork, prick tart shell on bottom and sides. Place a piece of aluminum foil over tart and add pie weights or dried beans. Bake tart in a preheated 375°F oven 12 to 15 minutes, until tart is lightly browned. Remove tart from oven, remove pie weights and set aside to cool. Makes 1 12-inch tart shell.

GRILLED SHRIMP AND VEGETABLES

Marinade for shrimp:

- 1 cup olive oil
- 1 tablespoon minced garlic
- 1 lemon, thinly sliced
- ¼ cup brandy
- Salt and freshly ground black pepper, to taste

Marinade for vegetables:

- ½ cup olive oil
- ½ lemon, juiced
- Salt and freshly ground black pepper, to taste

- 2 pounds large shrimp, shells on
- 1 pound fresh mushrooms
- 1 pound ripe cherry tomatoes, or plum tomatoes, halved
- 1 bunch fresh arugula, washed and dried
- 2 tablespoons extra-virgin olive oil
- 1 tablespoon balsamic vinegar
- Lemon wedges
- Salt and freshly ground black pepper, to taste

In a shallow dish combine ingredients for shrimp marinade. Add shrimp and toss to coat. Cover marinating shrimp with plastic wrap and set aside in refrigerator for at least one hour, or overnight.

In a medium mixing bowl combine ingredients for vegetable marinade. Add mushrooms and tomatoes and toss to coat. Set aside at room temperature for
least one hour.

Ready barbecue to medium hot. Remove shri
from refrigerator and skewer. Skewer mushrooms a
tomatoes separately. Place mushrooms on grill fi
and cook 4 minutes before adding shrimp and ton
toes and cook about 5 minutes each side, or un
nicely browned.

While shrimp and vegetables are cooking, t
arugula with olive oil and balsamic vinegar in a me
um mixing bowl. Place a small bed of arugula on ea
plate, along with a lemon wedge. When shrimp a
vegetables are done, place on top of arugula, ad
squeeze of lemon and season with salt and pepp
Serves 6.

GRILLED FRUIT

Adapted from: "La Frutta ai Ferri" in Marcella's Itali
Kitchen *by Marcella Hazan (Alfred A. Knopf, 1989)*

Use a combination of mangoes, freestone peaches, guavas, apricots, plums, bananas and figs.

Prepare fruit: Slice peaches, guavas and apricots in h
and remove pits. Place ½ teaspoon sugar in the h
low left by the pit in each half. Halve a mango
holding on end and cutting down along both sides
its flat seed. Take a mango half and score its flesh
agonally in both directions, making cuts about eve
¼ inch, to create a diamond pattern. Sprinkle man
halves with sugar. Leave plums and figs whole; do
cut or puncture. Leave the peel on bananas; make
incision down the length of each banana, following
curve but taking care not to cut through to the otl
side. Sprinkle 1 teaspoon sugar into the cut.

Prepare to grill fruit: Allow coals to burn down u
til they form a thick layer of ash and are no long
fiery. If using a gas grill, turn heat to low. Check t
there is no fishiness left on the grill (from shrimp)
use an additional gridiron.

Place fruit skin-side down on grill, about 12 incl
above heat source. After 7 to 8 minutes (or less tin
if the heat is intense), when the sugar has melted a
the fruits' skins have become slightly charred, tu
fruit over so that the cut side now faces the fire. Af
2 to 3 minutes, turn fruit again and cook 2 minu
longer.

Serve warm. Accompany with ice cream a
brandy, Crème de Cassis or Poire William if desired

Continued from page 52

Unlike slow-growing shrubs, which can take years to mature, perennials grow up fast

to look us in the eye. Like all plants in the n of tall spikes or swords, yucca is dramat- but it must be planted carefully where no e will accidentally bump into it. Its sharp ated edges can be dangerous. New Zealand is much friendlier, but similar in mood l even larger. With smooth, gray-green ves that grow to nine feet, it is striking en planted next to a garden step or to de- the transition from terrace to garden. And *pallida* 'Variegata,' with cream-and-gray ord-shaped leaves in the shape of a fan, of- pure Art Deco elegance.

Rounded leaves, on the other hand, no tter how large, seem soothing and serene. a woodland garden try *Ligularia dentata* sdemona.' Its flowers—bright orange ies—are almost tropical, as are the big, nded leathery leaves. The ornamental barb *Rheum palmatum* 'Atrosanguineum,' a ennial growing to three feet high and six feet wide, is often used as an accent among less striking plants. Its deeply cut leaves start out red and remain red on the underside even after the top has turned glossy green.

Like almost every gardener I know, I have learned much about designing with these architectural perennials—and particularly about using them in large masses—from the work of the Washington, D.C., firm of Oehme & van Sweden. James van Sweden and Wolfgang Oehme use plants boldly, planting great swaths that fill a garden with a sense of motion. In their garden in front of the Federal Reserve building in Washington, D.C., which is always open to the public, they have planted sweeps of low-growing *Bergenia Cordifolia* punctuated by the tawny, delicate stalks of maiden grass, *Miscanthus sinensis* 'Gracillimus.' The grass sways gracefully above the thick paddle-shaped leaves of the bergenia. Nearby is another of their signature plants, *Sedum x telephium* 'Autumn Joy.' From August on, its thick, succulent leaves and tight, rounded flowers look like a sea of ruddy bronze in an irregular frame of sword-shaped yucca leaves.

Russell Page specifically mentioned bergenias and grasses in his autobiography, *The Education of a Gardener,* and he described them as plants with "luster and distinction of form." Page was famous in gardening circles because he chose plants "whose flowering is secondary to their form and texture."

And so should we all. A garden that is pretty with flowers can be wonderful for a while, but every garden needs plants that hold their own when the flowering is over.

Cynthia Milliken Gillis, a garden designer based in Brooklyn, N.Y., also wrote about Betty Graubaum's vegetable garden in this issue.

(Continued on page 110)

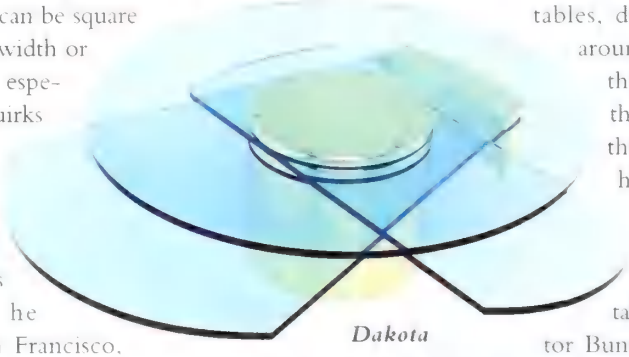




Thai table, Far Eastern Antiques

materials which style?—there are as many opinions (and tables) as there are decorators.

Mark Hampton's favorite is a Parsons table, a classic of modernist design and a logical choice for anyone who, like Hampton, prefers a coffee table that is "more functional than anything else." The origin of the Parsons table is a matter of some dispute. The most common theory is that Jean-Michel Frank developed the design in the 1920s while at the Parsons school in Paris. The distinctive feature of this table is legs and apron of the same width. The table can be square or rectangular, any height, and any width or length. Hampton finds the design especially attractive when there are "quirks in the scale of one of the elements, like slightly thicker legs." He also likes a table with "a really good lacquer." Other designers admire the Parsons table, too. Chicago's Bruce Gregga remembers one he covered with python skin; in San Francisco, Scott Lamb says a Parsons table with Chinese-style stretchers added to its legs "will look smashing anywhere."



Dakota Jackson's Self-Winding Coffee Table

According to Hampton, the height and width of your Parsons-style coffee table—or any coffee table, for that matter—are determined by two rules of thumb. First, a coffee table should be approximately as high as—perhaps slightly lower than—the platform of the sofa (where the seat cushions rest). This places the coffee table's surface at a comfortable level for the seated person, to facilitate picking up and putting down that coffee cup. This means fifteen to eighteen inches for traditional sofas, lower for down-to-the-ground contemporary designs. Second, the coffee table should be shorter than and proportional to the sofa: for an eight-foot sofa, use no larger than a five-foot table; for a love seat, choose something smaller.



Antique Chinese screen, new legs, Charles R. Gracie and Son

Although the Parsons-style coffee table works in any interior, traditional or contemporary, the most popular all-purpose coffee tables among American designers are Asian or Asian style. "I don't care if they're clichés," says Mark Hampton. "I love them. They go with so many different interiors." New York decorator Mario Buatta says, "Stylewise, they're the easiest tables to use. They can work in practically any situation." Scott Lamb is fond of coffee-table-height reproductions of Chinese and Japanese tables, which he orders custom-built to the correct proportions for particular sofas and rooms, often done in dark colors with a crackle finish created by layers of lin gesso and lacquer. "That finish makes a nice contrast to upholster says Lamb. Laura Bohn of New York's Lembo Bohn Design Associates, which specializes in contemporary interiors, likes natural-finish teakwood coffee tables from Thailand with classic "horse hoof" legs. Stephen Sills uses genuine *k'ang* tables, despite their low-rider proportions (genera around ten inches). "The height doesn't bother m think it creates a lovely plateau, lifting flowers things just barely off floor level," he says. "In t the contrast between the low coffee table and high sofa points up the sculptural quality of each



Vicente Wolf ottoman for Henredon

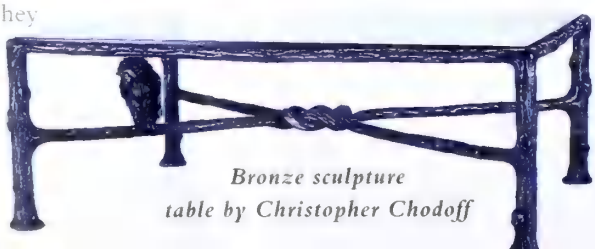
Not surprisingly, Sills also likes it the ot way around: Sometimes he uses tables that higher than the platform of the sofa, that is, table height (26 to 28 inches). New York deco tor Bunny Williams is another ardent tea-table boost "For me, it all started in my own living room," she s "I'd gotten sick of low tables, so I put an antique twen six-inch-high tea table in my country house. Eventually I came to that the tea-table height makes perfect sense as a coffee table. All y books and papers are right there. You're not bending over all the time

The tea table became a popular domestic item in England in the 18th century, when fashionable middle-class ladies began to serve tea in their homes. According to Lorye Watson, a fashion historian who teaches at the Parsons School of Design in New York, the tea table's relatively tall hei was dictated—as is often the case in the history of furniture des and architecture—by contemporaneous fashion design. "Back th women were trapped in corsets, voluminous undergarments such crinolines, and sometimes even bustles," she says. Of necessity won had to sit bolt upright on high seats, unable to bend over comfortab



Lacquer reproduction of an antique Chinese table from Mrs. MacDougall

At the beginning of this century, however, there was a revolution women's fashion which soon had a ripple effect on furniture desi "Women's increased mobil spurred on by the suffr movement and participat in the World War I effo caused the corset and other



Bronze sculpture table by Christopher Chodoff

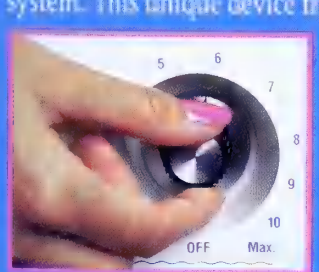
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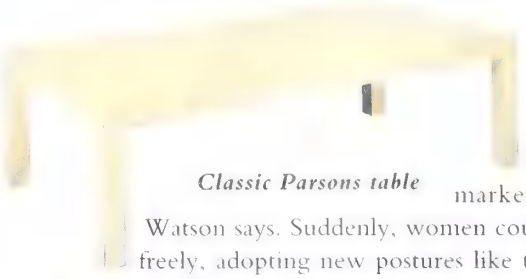
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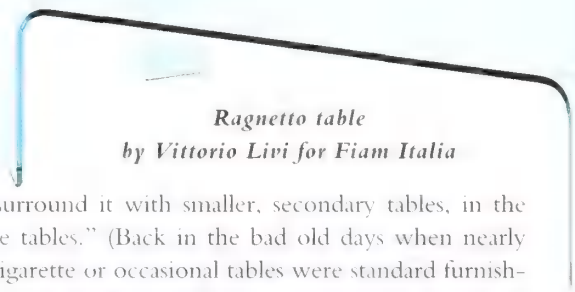


Classic Parsons table

such impractical garments to be relegated to the flea market of fashion history," Watson says. Suddenly, women could begin moving more freely, adopting new postures like the "debutante slouch" of the Roaring Twenties. To capitalize on this turn towards comfort, furniture designers created lower, softer, more informal seating, such as upholstered sofas and chairs; with them came correspondingly low tables, coffee tables above all.

"I suppose it's a bit odd that I've gone back to the old-fashioned tea-table height," says Bunny Williams. But colleagues Stephen Sills, Bruce Gregga, Vicente Wolf and David Easton have too. Unfortunately the tea table usually doesn't have a broad enough surface to be a truly satisfying coffee table. That is why Bunny Williams and David Easton choose tea tables with leaves.

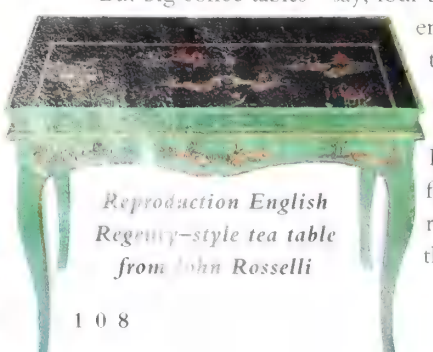
Another strategy, practiced by Easton and Sills, is to supplement a tea table by accessorizing the sofa and armchairs that surround it with smaller, secondary tables, in the manner of "cigarette tables." (Back in the bad old days when nearly everyone smoked, cigarette or occasional tables were standard furnishings, placed next to most armchairs.) Sills says, "Sometimes people ask me, 'So, where's the coffee table?' and I show them how a tea table plus little tables works just fine and is more attractive."



Ragnetto table
by Vittorio Livi for Fiam Italia

Interestingly, though the tea table is older than the coffee table many designers feel that this combination of a tea table and several secondary tables, rather than one big coffee table, creates a more contemporary look. "I think the idea of a giant coffee table in the center surrounded by a sofa and chairs is kind of old-fashioned," says Laura Bohn. "It's hardly something I do automatically, though people often expect it Sometimes I use several smaller tables." Mariette Himes Gomez, however, warns that such a design strategy can be a problem. "I believe in being practical above all," she says. "It isn't fair to make people poke around for a table to put their drinks on. Often it *is* simpler just to have a big coffee table in the center."

But big coffee tables—say, four by six feet or larger—can create other, purely aesthetic problems. "When the coffee table gets big, it loses its sculptural quality and starts looking like part of the floor," says David Easton. Stephen Sills, whose distaste for coffee tables is already a matter of record, adds, "The worst ones are the big ones. They're ugly and vulgar. If you must have a coffee table, always underscale it."



Reproduction English Regency-style tea table from John Rosselli



Billy Baldwin's Katryn table

In addition, Van-Martin Rowe, the Los Angeles designer, sees social problems with big coffee tables. "I hate it when oversize coffee tables trap people, separate them by many feet of space, and produce dead pockets in room," he says. Bunny Williams agrees. "If the coffee table ge too big, people have to yell at each other," she says.

Of course, there are considerations of proportion. In a big roor the tendency will be to choose a big coffee table. But there's a lin it. Mariette Himes Gomez says, "In a really big room, after a ce tain point, you have to consider breaking the furniture arrangeme into two or more seating areas, each with its own coffee table.

If you look at back issues of House Beautiful from th 1920s, you will see the coffee table appear in pho tographs quite suddenly around mid-decade; by 193 it had become a sine qua non for informal seating a eas. Since its birth, the coffee table has been reinte preted by major furniture designers (even a few sculp tors), though if the truth be told, it has never inspire the great designs the chair has. "For most designers, th coffee table has been an incidental piece of furniture, a uti ity item, really, designed to match other items, like end ta bles, as part of a group," says John Pile, teacher at Pratt Institu in Brooklyn, New York, for almost a half-century, author of nu merous books on furniture and a furniture designer himself. Ther has been only a handful of classic coffee tables by major 20th-centu ry designers; Pile cites the Barcelona table by Ludwig Mies van de Rohe (1929), the Alvar Aalto cocktail table (1936), and Isam Noguchi's famous free-form sculptural table (1944), among others

But America's leading interior decorators prefer to leave these clas sic tables in design's hall of fame, not in their clients' living rooms—with a few exceptions. Mariette Himes Gomez, when asked her favorite coffee table, immediately mentions the Katryn cocktail table by Billy Baldwin. This elegant wood-and-glass design is an enlarged version of an earlier design known simply as the Bill Baldwin cocktail table. Gomez has used the Katryn many times: "It very plain and tailored, an asset in any interior, traditional or con temporary, because it's a perfect transitional coffee table, somewher between Chinese tables and modern ones in glass and steel."



K'ang table from Naga Antiques

Also praised as versatile transitional pieces by Chicago's Bruc

egga are the bronze-and-glass designs of Swiss sculptor and decora- artist Diego Giacometti (1902–1985). Glass tops and stripped- vn silhouettes make these tables welcome in contemporary settings, l the luxurious patinated bronze bases and the little sculptures that orate them—owls, foxes, horses, mice and cats, among others— ke them esteemed members of traditional interior design. The only blem with Giacometti tables is that they can cost more than an en- house. The simpler tables produced in relatively large quantities available for prices starting in the middle five figures, but others are ennially setting records at auction. In 1989, when interior decora- Jay Spectre's Giacometti tables were sold at auction at Sotheby's, art world was jolted by the sale of a rare, single-commission table $462,000. Luckily, other designers and manufacturers have mar- ed similar bronze-and-glass tables at reasonable, though still not ap, prices. Bruce Gregga sees no disgrace in using such adaptations l he recommends those by the antiquarian and designer Christopher odoff, himself an avid collector of Giacometti.

As David Easton has pointed out, it can be tricky to use coffee ta- s by Baldwin—or even a modern master like Noguchi or Mies van Rohe—because they are produced in quantity. People get upset en they go to the Joneses and see the same table that their high- ced interior decorator just billed them for. Many decorators are ipathetic to this problem. Van-Martin Rowe, without custom de- ning the coffee table for every project he does, likes to take a table h as Vittorio Livi's all-glass Ragnetto and do something unique to Sometimes he frosts the glass; other times he uses a stencil and dblasts, etches or gilds a design onto its surface. "Once I blasted a p of the world on a Ragnetto," says Rowe. "It made a wonderful iversation piece."

Another very different glass coffee table is Dakota Jackson's Self- nding Cocktail Table, which Paul Vincent Wiseman of San Fran- o has used in a variety of interiors. "It's a rather wacky contempo- y design," says Wiseman, "but it really works. People love it." ting from 1978, this piece consists of a brass columnar base support- ; three horizontal glass planes, one on top of another. The top ne—which serves as the coffee-table surface proper—is fixed; the er two revolve around the column base. That this very modern- king design has found its way into the relatively traditional interiors Paul Vincent Wiseman proves Mario Buatta's assertion, "You can ays get away with a modern coffee table in a traditional room ause there is no such thing as a traditional coffee table."

Which is to say that there is more conceptual leeway in choice of a fee table than any other standard furnishing. And that includes get g rid of it entirely and using an upholstered ottoman instead. In fact, ottoman—along with the tea table—is the favorite alternative to coffee table among today's designers and decorators. Vicente Wolf, New York designer, is especially fond of an ottoman if the sofa is ing a fireplace. "People can sit on the sofa and put their feet up on ottoman, or perch on the edge of the ottoman itself," h says. If

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A coffee table should be as high as the platform of the sofa (where the seat cushions rest)

you're using an ottoman in place of a coffee table, a tray on top of the upholstery can hold drinks. In addition, Wolf recommends a standard stain repellent on the fabric.

As for coffee-table tops, the consensus is that practical low-maintenance, user-friendly materials are a top priority. "I'm not snobbish," says Vicente Wolf. "If plastic laminate works, fine. Precious materials have no place in this part of the domestic environment—who wants to be using coasters all the time?" Wolf says that if the surface is wood, it must be varnished. If it's marble, granite or some other sort of stone, it should be given a medium, not a high polish, and if it's glass, frost it; otherwise, those stone and glass surfaces will show rings too easily from wet objects like vases and glasses.

In the brief half-century-plus history of the coffee table, clear, unfrosted glass has become the classic type of top. Few designers, however, seem particularly fond of it. California designer Karin Blake says she hates glass because she always ends up staring at people's feet through it. And Laura Bohn complains that glass tabletops require constant upkeep.

Perhaps the most controversial coffee-table issue is transforming a table or other object not intended as a coffee table into one. Cutting a high table down to coffee-table size is the most common example, and it draws jeers from some designers. "I wouldn't cut down the legs of a table any more than I'd trim the legs on my dog," says Van-Martin Rowe. "It's a cheap shot," says Mariette Himes Gomez. "It means you're too lazy to go out and find a table designed to be that height." "My mother did it," recalls Scott Lamb. "She had this big oak dining room table that she cut down. It was really ugly." But at least one decorator staunchly defends leg chopping. "I cut dining-room tables down all the time. Otherwise it's difficult for me to get coffee tables with the horizontal dimensions I want," says Karin Blake, who specializes in incorporating folk art and crafts into her interiors. The coffee table in her own Malibu home is a case in point: a mammoth seven-by-four-foot fruitwood harvest table that was probably once the centerpiece of a farm kitchen (it features a pull-out board to facilitate rolling dough or cutting on the surface). "It's a big, beautiful old table with room enough for everyone around it," she says. Blake and other decorators who opt to chop all strongly recommend saving the sawed-off bottoms of the table legs; they ca be reattached later if the owner ever needs t return the table to its original height.

Decorators find the turning of various ob jets trouvés—stop signs, wooden cabl spools, tractor tires, old steamer trunks—int coffee tables (often by placing a sheet of gla on top) slightly passé, and perhaps neve very appealing in the first place. Mar Hampton says, "You know, I grew up in th 1950s, which was the era of the table lam fashioned from a coffee grinder, the head board made from a gate, and so forth Younger people may look on that sort c thing with a sort of romantic love. I don't. Other designers, while not particularly en thusiastic, adopt a more liberal attitude. " somebody wants something like that, fin with me," says Van-Martin Rowe. Mari Buatta agrees. "Choosing the coffee table perhaps more than most other things in decorating project, depends on what peopl want," he says. "If the coffee table serves i purpose, if people like it, and it looks rea sonably attractive, those are the importar things. After all, much of the time a coffe table is just a place where couch potatoes pu their beer and pizza and watch the game."

IN THE GARDEN

Continued from page 105

WHERE TO FIND ARCHITECTURAL PLANTS

Now is the time to think about planting large-scale, dramatic perennials because nurseries usually ship these plants in the fall. For smaller perennials and grasses, shipping times vary depending on the type of plant and where it is going. Although no one nursery listed carries every perennial described in the article above, most have a good selection.

Andre Viette Farm & Nursery, Rte. 1, Box 1(Fishersville, VA 22939; 703–943–2315. W ; one of the largest lists of perennials in th country, Viette ships plants bareroot all year round. Catalog, $2. **Canyon Creek Nursery,** 3527 Dry Creek Rd., Oroville, CA 95965; 916–533–2166. The catalog ($1), with a good description of each plant, lists the hard-to-find *Melianthus major.* **Busse Gardens,** Rte. 2, Box 238, Cokato, MN 55321; 612–286–2654. Bergenia, crambe, erymgiums and *ligularia* are available from Busse, which uses recyclable packing materials. Write or call for the $1 catalog (deductible from first order). **Carroll Gardens,** 444 East Main St., PO Box 310, Westminster, MD 21157; 410–876–7336. This nursery has sedums and yuccas and a well-organized catalog for $2 (deductible from the first order). **The Crownsville Nursery,** PO Box 797, Crownsville, MD 21332; 410–923–2212. This large nursery stocks a wide range of grasses and unusu plants, which are shipped in pots in th spring and fall. Write or call for their $2 ca alog. **Kurt Bluemel Inc.,** 2740 Greer Lane, Baldwin, MD 21013; 410–557–722 Bluemel is famous for its ornamental grass and also offers slides, books and a video the subject. The catalog ($3) lists many the perennials described above. **Waysid Gardens,** 1 Garden Lane, Hodges, S 29695; 800–845–1124. Wayside ships perennials—some bare root and some containers—according to the proper plantin time. The fall and spring catalogs, with bea tiful color photos of many plants, are free.

—Lisa Jill Schla

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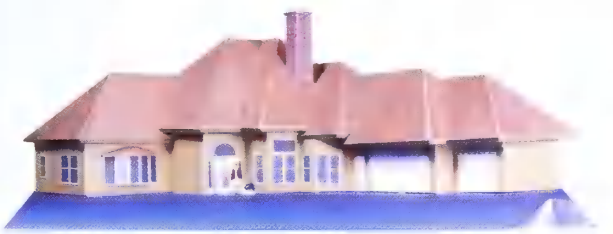


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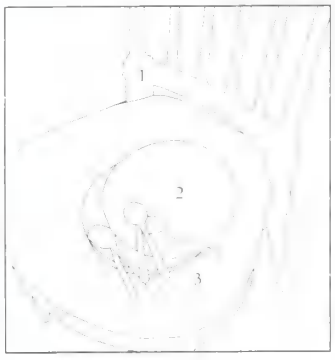


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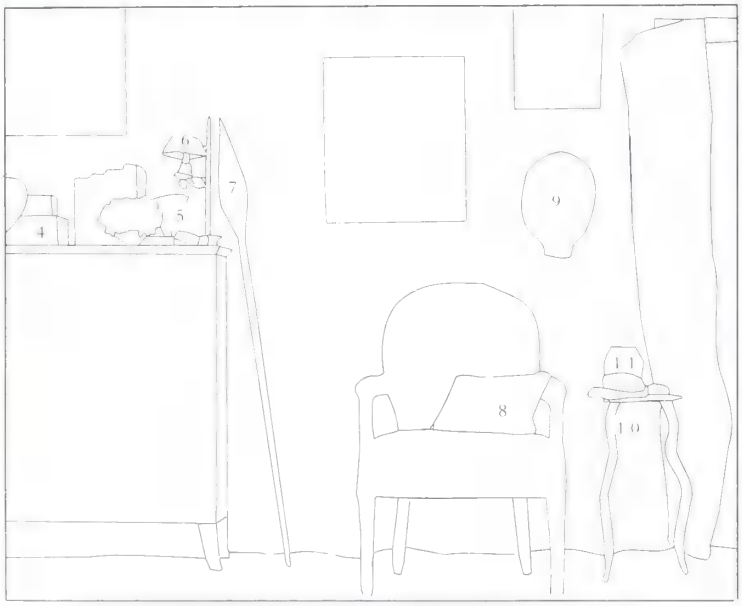
MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL ARE AVAILABLE in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Ask about as many items as you wish—there is no charge for this call. Information about merchandise featured in this issue is available to October 1, 1992. All prices are approximate suggested retail.



ANIMAL MAGNETISM

PAGE 67

1. Dining room chair, Baker Furniture—$1,927
2. Tiger Raj dinnerware, Chase Ltd. (5-piece place setting)—$295
3. Panthere de Somalie fabric, Boussac of France—** (See note)



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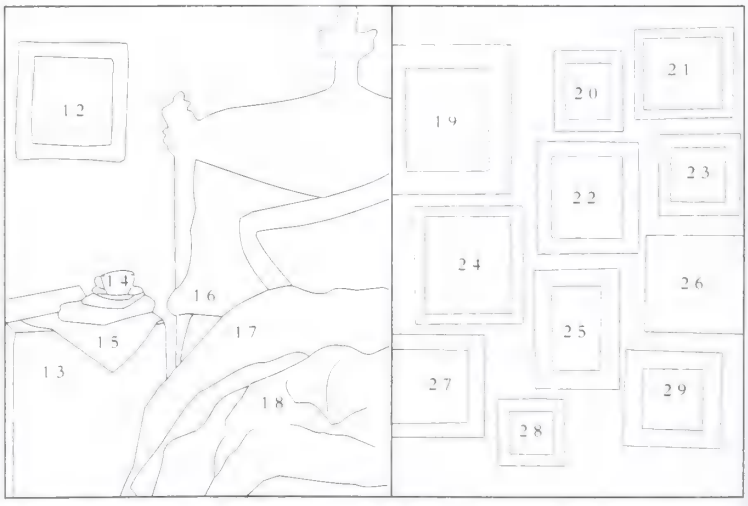
4. Quill boxes, John Rosselli International—$450–$1,050
5. Zebra bookend, The Hemingway African Gallery (pr.)—$225
6. Tole candlestick lamp, John Rosselli Ltd.—$1,200
7. Spear, The Hemingway African Gallery—$150
8. Faux zebra pillow, Bloomingdale's—$90
9. Mask, Be Seated, Inc.—$125
10. Leopard Spot dancing table, Lee's Studio—$320
11. Zebra vase, Archon—$150

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12. Travis Hall fabric, Cowtan & Tout—**
13. Louis Vuitton trunk, Linda Horn Antiques—$2,800
14. Leopard print cup and saucer, Tiffany & Co.—$55
15. Kuba cloth, Be Seated, Inc. (ea.)—$160
16. Le Grand Damask pillow sham, Paloma Picasso for Martex—$60
17. Katja's Afrika sheets, Revman Industries (twin set)—$40
18. Tiger velvet fabric, Old World Weavers—**

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19. Girafe fabric, Quadrille—**
20. Nepal fabric, Schumacher—**
21. Sauvage fabric, Quadrille—**
22. Snow Leopard fabric, Old World Weavers—**
23. English Leopard fabric, Brunschwig & Fils—**
24. Afrique fabric, Christopher Hyland—**
25. Tiger Velvet fabric, Christopher Hyland—**
26. Engraving, John Rosselli Ltd.—$295
27. Animal Magnetism fabric, Pollack & Associates—**
28. Girafe fabric, Andre Bon—**
29. Cameroon fabric, Brunschwig & Fils—**



** *Prices may vary. Please call our 800 number for sources.*

n and circl umbers that correspond to numbered items in schematic drawings. Information for items in the August issue
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re is a list of products and other resources for this month's features. All es are approximate suggested retail. The following symbols will help you dentify the type of service provided: (R) Retail store; (T) Trade only. chandise coded (T) can be ordered through decorators or the decorating partment of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

TYLE BEAT *Page 16: Left to right, top to bottom:* **Baize and grosgrain ribbon screen,** by Grimsbo, 46" h., $400—William-Wayne & Co. (R), 324 E. 9 St., New York 10003; 777–3182. **The S-Curve screen,** designed by Drew Souza, canvas duck suspended by cotton with lead teardrop weights, 3 sizes: small, 72" h., 72" w., $375; standard, 72" h., 102" w., large, 72" h., 144" w., $600—Drew Souza Industries (R,T,M), 90 W. Broadway, 5th Fl., York 10007; 212–233–3443. **Deco Gold screen,** Dutch gold leaf with clear lacquer finish, 4' w., also comes in aluminum finish to order, by sculptor Arlene Elizabeth, $850—Arlene eth/Screen Queen (M), 1080 23 St., #305, Oakland, CA 94606; 510–436–3023. **Paris n,** five-panel, La Cité wallpaper mural, $800—Schumacher (T), 79 Madison Ave., New York ; 800–552–9255. **Empire Screen,** designed by Douglas Culbert, dyed cherry wood with white linen, adjustable, 68½" h., expands from 4' to 9' w., $880—Douglas Culbert (M); 223–8443; The Cooper-Hewitt Museum Shop (R), 2 E. 91 St., New York 10128; 60–6878. **Hand-painted screen with colorful zigzag and dots,** $979—The Expanding n Co. (R), 2 Silesia Building, E83PX, London, England; 011–44–81–985–7868. **Jardin à la aise fabric screen,** fabric by Pierre Frey (screen through designers from Mischelle Arcus ries; 212–349–1698), #P1958-01, 53" w., 59" repeat, 100% cotton—Fonthill (T), 979 Third New York 10022; 212–755–6700.

8: **Pharaoh's table** by Gary Wojcik, $3,800—Dennis Miller Gallery (R), 19 W. 21 St., York 10011; 212–242–7842. **Topiary teapot,** $150—Dampierre & Co. (R), 79 Greene St., York 10012; 212–966–5474. **Umbrella stand,** $250—Portmerion, Ltd. (R), 328 E. 59 St., York 10022; 212–371–3031. **Begging dachshund table,** by Stephen Huneck, 25" h., 18" st recycled aluminum, $1,200—Frank J. Miele Gallery (R), 1262 Madison Ave., New York ; 212–876–5775. **Bird's Nest twig chair,** $1,700—Daniel Mack Rustic Furnishings (M), Broadway, New York 10027; 212–926–3880. **Cleopatra totemic table,** 30" h., 48" w., 20" od, copper sheeting top, $1,400—Hale Design (M), 718 Brookwood, Baltimore, MD 21229; 33–5478; Gene Reed (R,T), 75 & 77 South Broadway, Nyack, NY 10960; 914–358–3750. **ng chair,** green velvet and cherry, $1,670—Pasanella Company (M), 45 W. 18 St., New 10011; 212–242–2002. **Sheep lamp** by John Lonczak, 27 x 55 x 24 cm, $55, also in dog and orm Farm (M), 270 Lafayette St., New York 10012.

0: Top left: **Overdoor pediment,** not available; **half column,** $195; **chair** (set of four), ea.; **urn,** $575; **base,** $125, **Bradley & Hubbard andirons,** $225—Gene Reed (R,T), 75 South Broadway, Nyack, NY 10960; 914–358–3750. *Top right:* **Pendleton blankets,** 88% 12% cotton, $145-$235; **T-shirts,** $32; **moccasins,** $56; **sarong skirt,** $225; **flag shirt** to $55; **cowboy hat,** $45; **sterling silver Navajo concho belt,** 1930s, $1,400—T.P. Saddle- t & Trading Co. (R), 304 Main St., Great Barrington, MA 01230; 413–528–6500. *Middle* **th-c. Indian bronze horse,** $175; **screen,** gold leaf and black lacquer, 6 panels, $2,500; **d 19th-c. French mushroom engraving,** $1,200; **framed 17th-c. Italian architectural vings,** $1,495/ea.; **iron wreath appliqués,** $2,400; **fluted star bowl** (holding large shell lded peanuts), with antiqued gesso finish, $360; **gilded wooden peanuts,** $150/ea.; **shell, Versailles cachepot,** gilt finish, $795; **bear-paw bookend,** gilt and ebony, $360; **tapestry ',** Flemish, 17th c., $1,350; **Navarre hurricane lamp,** $350; **candle,** $75—Robert Scott Inc. (R,T), 9A Via Parigi, Palm Beach, FL 33480; 407–833–8964. *Middle right:* **Silk napkins** n Feng, washable, $20/ea.; **truffle dish** by Annie Glass, $56; **marbles,** $10-$20; **Sumi line** y A. Mallory, $38; **sealed tins** filled with different nut treats, $9.75/ea.; **chocolate basket, opper baskets,** filled with chocolate truffles, $30-$35; **Shaker boxes** filled with chocolate , $19.50; **Shaker basket,** $25; **botanical photographs by Karl Blossfeldt** $210-$250 l—Black Hound Chocolate Truffles and Baked Goods (R), 149 First Ave., New York 212–979–9505. *Bottom left:* **Early Biedermeier portraits,** Heidelberg, c. 1815, $7,500/pr.; **rmeier commode,** cherry veneer with top drawer desk, c. 1835, unavailable; **birchwood rmeier chair,** c. 1835, $750; **French wrought-iron garden chair,** c. 1880, $750/pr.; **h country table,** c. 1840, Strasbourg, France, $2,250; **child's folding table,** $85; **h Soufflenheim pottery,** $12.50/ea.; **English mahogany book box** with ivory pull, **Ruby glass decanter** with stopper, c. 1840, $495; **set of six coasters,** Royal Sphinx in, $55; **old Sarreguemines tureen** with lid, Nobilis design, Metz France, $150; **bar** $25/ea., **Sarreguemines plate,** $50; **aquamarine barrel-shaped glass vase,** $95— as Matthews Antiques (R,T), 4233-D Howard Ave., Kensington, MD 20895; 4–4971. *Bottom right:* **Louis XV console,** by Carl Dern, 31" h., 60" w., 24" d., $4,100; **sticks,** by Carl Dern, hand-wrought steel, $170/ea.; **Napoleon table lamp** by Bayart & ainless-steel base with mica shade, $1,775; **steel house,** by Veronica Di Ro $500; Mari- **lyn chair** by Agnes Bourne, 48" h., 26½" w., 32" d., $3,900 (COM); **Kilim-covered racer** by George Smith Sofas & Chairs, 18" h., 26" w., 26" d., $1,900 (COM); **Helix stool** with cherry seat by Black Rock Forge, $475; **Swiss chair,** $1,225 by Black Rock Forge; **Fabrics:** Cotton damasks by George Smith Sofas & Chairs, $110/yd.; **Nick Wilton painting** $1,400—Agnes Bourne (R,T), Showplace Design Center, 2 Henry Adams St., Showroom 220, San Francisco, CA 94103; 415–626–6883.

22 GOLDEN-OLDIE REPRODUCTIONS *Left to right, top to bottom:* **Adam-style giltwood oval-back armchair,** with ribbon border, $7,500—Kentshire Galleries (R), 37 E. 12 St., New York 10003; 212–673–6644. **Dressing table,** #GG346, walnut and rosewood, manufacturer unknown, c. 1910, $6,900; **drop-leaf card table,** #ET107, walnut wood, leather top, manufacturer possibly Nahon, c. 1890, $2,900—Full Circle, Ltd. (T), 979 Third Ave., New York 10022; 212–753–7920. **French faux-bamboo giltwood stool,** # M10119, in the Brighton Pavilion style, c. 1850, $2,700; **Adam-style torchère,** #M07067, with ram's head carved supports, one of a pair, $15,000; **Queen Anne–style lacquered triple chair back settee,** c. 1900, $12,000—Kentshire Galleries, see address above. **Oval mahogany mirror,** #JS103, gold-leaf metal carvings, original beveled mirror, manufacturer Anglo-Indian, c. 1870, $4,800—Full Circle, Ltd., see address above.

31 SOLAR POWER: A NEW DAY IS DAWNING *Architect:* **Donald Watson,** 2 Irving Pl., Troy, NY 12180; 518–272–5051.

38 BUDDING BUILDERS **Cooper-Hewitt National Museum of Design,** 2 E. 91 St., New York 10128; 212–860–6868. Mario Salvadori, author of *Why Buildings Fall Down* (Norton, 1992). **Salvadori Educational Center for the Built Environment,** c/o CCNY, Harris Hall, Rm. 202, 138 St. at Convent Ave., New York 10031; 212–650–5497. **Center for City Building Education,** 2210 Wilshire Blvd., Ste. 303, Santa Monica, CA 90403; 310–471–0090. **National Building Museum,** Judiciary Sq., NW, Washington, DC 20001; 202–272–2448. **Lied Discovery Children's Museum,** 833 Las Vegas Blvd., Las Vegas, NV 89101; 703–382–3445. **American Institute of Architecture,** American Architecture Foundation, 1735 New York Ave., NW, Washington, DC 20006; 202–626–7500. **Center for Understanding the Built Environment,** 5328 W. 67 St., Prairie Village, KS 66208; 913–262–0691.

56 EARTHLY DELIGHTS *Pages 56 to 65: Architecture and Interiors:* Buzz Yudell, designed with Tina Beebe, 933 Pico Blvd., Santa Monica, CA 90405. *Tile and stone*—La France Imports (R), 2008 South Sepulveda Blvd., Los Angeles, CA 90025; 310–472–6000. **Stainless steel butter spreader**—Bissell & Whilhite Co. (M), 8306 Wilshire Blvd., Suite 39, Beverly Hills, CA 90211; 213–931–1101.

66 ANIMAL MAGNETISM *Pages 66 and 67: Designer:* Betty Sherrill, McMillen Inc., 155 E. 56 St., New York 10022; 212–753–5600. **Floral arrangement** by Bill Crinnigan; 212–924–2688. Tablecloth fabric and upholstered dining chair fabric, **Panthere,** #5989-01, 100% cotton, repeat 18", w. 59"—Boussac of France, Inc. (T), 979 Third Ave., New York 10022; 212–421–0534. **Dining room chairs,** 19th c. Directoire, from Paris, (these are prototypes for the McMillen Collection for Baker Furniture). Reproductions: side chair, #1542, $1,927; armchair, #1543, $2,281—Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616–361–3343. **Tiger Raj porcelain dinnerware,** designed by Lynn Chase, 5-piece place setting, $295; salad plate (seen on chair seat), $45; cup and saucer, $90; dinner plate, $100—Chase Ltd., 38 C Grove St., Ridgefield, CT 06877; 203–438–9655; also available through Neiman Marcus, Gump's, and Scully & Scully (R), 506 Park Ave., New York 10022; 212–755–2590. **Carpet,** Leopard No Rose, Loop pile, 100% wool—Stark Carpet Corp (T), 979 Third Ave., New York 10022; 212–752–9000.

Page 68: **Twin painted headboard,** #13005, Coventry, $5,625—Scott Warshaw Collection (T), 7655 Enterprise Dr., #A-8, Riviera Beach, FL 33404; 407–844–2325. Showrooms: Ainsworth Noah (T), Atlanta, GA; 404–261–1302; Bill Nessen (T), Dania, FL; 305–925–0606. **Pillow sham,** Le Grand Damask, by Paloma Picasso for Martex, $60/ea.; for stores: 800–533–8229. **Standard pillowcase and sheet,** Katja's Afrika for Revman Industries, twin sheet set, $39.99; for stores: 800–237–0658. **Leopard print cup and saucer,** $55—Tiffany & Co. (R), Fifth Ave. and 57 St., New York 10022; 800–526–0649. **Hand-painted zebra vase,** by Matt Nolen, $150—Archon (R,T), 525 W. 49 St., New York 10019; 212–581–1909. **Antique Louis Vuitton trunk,** $2,800—Linda Horn Antiques (R,T), 1015 Madison Ave., New York 10021; 212–772–1122. **Kuba cloth,** $150—Be Seated, Inc. (R), 66 Greenwich Ave., New York 10011; 212–924–8444. Fabric hanging in doorway: **Snow Leopard,** #SC-979, color black/white, 35% cotton, 65% wool, 32" rpt., 52" w.—Old World Weavers (T), 979 Third Ave., New York, 10022; 212–355–7186. **Leopard cape,** by Adrienne Landau, faux mink and leopard, $900—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. Tiger-print bed cover fabric, **Tiger Velvet,** #YS691-001, woven 57% silk, 30% cotton, 13% viscose, 52" w., $475/yd.—Old World Weavers, Inc., see address above. **Animal print frame** by Animaux—J. Pocker & Son (R), 135 E. 63 St., New York 10021; 212–838–5488. Animal print fabric in frame, **Travis Hall,** #102153, multi green/saffron, 57% linen, 43% cotton—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. *Detail:* **Louis XVI fauteuil chair,** #210, hand-carved, silver leaf finish, designed by Sally Sirkin Lewis—J. Robert Scott & Associates, Inc. (T), 8727 Melrose Ave., Los Angeles, CA 90069; 213–659–4910. **Faux tortoiseshell chest of drawers,** #6127, 47⅛" h., >

42" w., 18" d., $4,720—Keller-Williams (T), 979 Third Ave., New York 10022; 212-593-2060. **Leopard Spot Dancing Table,** by Arc International, $319.95—Lee's Studio (R), 1755 Broadway, New York 10019; 212-581-4400. Fabric on door: **Safari,** #F3043-2A, dark brown, 100% cotton, 27" rpt., 54" w., by Bob Collins & Sons, Inc.—Christopher Norman, Inc. (T), 979 Third Ave., New York 10022; 212-644-4100. Large framed carpet sample hanging over chair: **Leopard No Rose,** needlepoint quality loop pile, 39" w., 100% wool, $230/linear yd.—Stark Carpet Corp (T), 979 Third Ave., New York 10022; 212-752-9000. Framed fabric sample right of chair: **Girafe,** #00206T, viscose/cotton, copper, brown on gold, 51" w.—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. Framed carpet sample above chest: **Tiger Design,** cut pile, 100% wool, 39" w., $200/linear yd.—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **All frames**—J. Pocker & Son, see address above. **Hand-painted zebra vase,** by Matt Nolen, $150—Archon (R,T), 525 W. 49 St., New York 10019; 212-581-1909. **Congo elephant spear,** $150; **Zebra bookends,** $225—The Hemingway African Gallery (R), 1050 Second Ave., New York 10022; 212-838-3650. **Venezuelan black mask,** $125—Be Seated, Inc. (R), 66 Greenwich Ave., New York 10011; 212-924-8444. **Antique riding boots,** $450—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212-249-5563. **Quill boxes,** $450 to $1,050—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Antique books**—Imperial Fine Books, Inc. (R), 790 Madison Ave., New York 10021; 212-861-6620. **Tole candlestick lamp,** $1,200—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021; 212-737-2252. **Faux zebra pillow,** $90—Bloomingdale's (R), 1000 Third Ave., New York 10022; 212-705-2345. *Detail with typewriter:* Fabric on chair seat, **Leopard fabric,** 100% cotton velvet, 15¾ rpt., 57" w., $174/yd.; **Leopard Border for wallpaper,** #90001, red, $120/yd.—Zuber (T), 979 Third Ave., New York 10022; 212-486-9226. Wallpapers East (R), 1190 Third Ave., New York 10021; 212-861-9420. **Kuba cloths,** $160/ea.—Be Seated, Inc., see address above. Suitcases covered in wallpaper, **Modello,** in Tiger wallpaper, #MO0000, panel size 72" vert., 36" hor., hand-painted, $125/yd. (3 yds., $375, 4 yds., $500)—Evans & Brown Collection, Inc., 3450 Third St., Unit 1-D, San Francisco, CA 94124; 415-648-0464. **Suitcases,** $600/ea.—Heritage Antiques, 421 E. 73 St., New York 10021; 212-744-6757. Fabric hanging in doorway: **Snow Leopard,** #SC-979, color black/white, 35% cotton, 65% wool, 32" rpt., 52" w., $450/yd.—Old World Weavers, Inc. (T), 979 Third Ave., New York 10022; 212-355-7186. **Regency-style bench,** #W-404, 18" h., 16" w., 22" l., $2,400, upholstered with Safari cotton by Bob Collins & Sons, Inc., $54.30/yd.—Christopher Norman, see address above. **Briarwood shaving stand,** 19th c., #W442, $2,650; **brass bowl,** $935—James II Galleries (R), 15 E. 57 St., 6th Fl., New York 10022; 212-355-7040. Animal print fabric (as hand towel), **Sauvage,** #0020651, copper, brown on gold, viscose/cotton—Quadrille, see address above.

Page 69. Top to bottom, left to right: **Animal print frames** by Animaux—J. Pocker & Son (R,T), 135 E. 63 St., New York 10021; 212-838-5488. All other frames also available through—J. Pocker & Son, see address above. Framed fabrics (See Prices & Sources, page 112, for information on retail stores): **Girafe,** #002060, copper, brown on gold, viscose/cotton, 51" w.—Quadrille, see address above. **Nepal,** #165600, Document Siena, 100% cotton, 54" w.—Schumacher (T); for information 800-552-9255. **Sauvage,** #0020651, copper, brown on gold, viscose/cotton—Quadrille, see address above. **Afrique,** #CB277, beige, brown, rust, 64% linen, 36% cotton, 48" w.—Christopher Hyland, Inc. (T), 979 Third Ave., New York 10022; 212-688-6121. **Snow Leopard,** #SC-979, color black/white, 35% cotton, 65% wool, 32" rpt., 52" w.—Old World Weavers, see address above. **English Leopard Cotton Print,** #79021, linen, 48" w.—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Animal Magnetism,** #1001/01, tiger colorway, woven jacquard, 55" w., 100% wool—Pollack & Associates (T), 979 Third Ave., New York 10022; 212-421-8755. **Tiger Velvet,** #BLVTIGRE, 50% silk, 50% cotton, 51" w.—Christopher Hyland, see address above. **Zebra engraving,** gilt frame, $295—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021; 212-737-2252. **Girafe,** #30613, 68% cotton, 32% viscose, 53" w.—Andre Bon (T), 979 Third Ave., New York 10022; 212-355-4012. **Cameroon Cotton and Linen Print,** #79209.04, 54" linen, 46% cotton, 54" w.—Brunschwig & Fils, see address above.

78 DECORATORS' FAVORITE COFFEE TABLES

Chopped-down antique fruitwood harvest table—private collection. *Page 106:* **Teakwood coffee table,** from Thailand, 36" x 60", natural finish, $3,200—Far Eastern Antiques & Arts (R,T), 799 Broadway, New York 10003; 212-460-5030. **Self-Winding Cocktail Table** by Dakota Jackson, polished brass pedestal and counterweight, ¾" clear glass, lower leaves rotate independently and extend 9" beyond top surface, 48" diam. (top) x 17" h. (65" diam. of movement), $9,945—Dakota Jackson, Inc. (R,T), 301 E. 61 St., New York 10021; 212-838-9444. **Coffee table made from 19th-c. Chinese red lacquer incised panels,** base, 17½" h., 34¾" w., 26¾" d., $4,800—Charles Gracie & Son (T), 979 Third Ave., New York 10022; 212-753-5350. **Stephen Ottoman** by Vicente Wolf for Henredon, #H9119, 18" h., 48" w., 48" d., $1,630 (COM)—Henredon Furniture Industries, Inc. (M), for showrooms, call: 800-444-3682. **Ottoman fabric,** Medici Plaid, #60054.01, seafoam, celadon, lime and pine, 60% cotton/40% rayon—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Chinese-style lacquer coffee table,** reproduction of a Chinese low table, shown in apple green (other finishes available), 15" h., 27½" w., 47" l., $5,250—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212-688-7754.

Page 108: **Bronze tree table** by Christopher Chodoff, 18" h., 36" w., 48" l., $17,790—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Parsons table**—private collection. **Ragnetto table** by Vittorio Livi for Fiam Italia, 15" h., 27½" w., 51¼" l., $3,488—Fiam Italia represented by Forma & Design Inc. (T), Shore Pointe, One Selleck St., Norwalk, CT 06855; 203-855-9325; outside CT: 800-345-0476. **Cabriole leg tray table** with chinoiserie decoration, reproduction of an English Regency tea table, 25" h., 20" w., 30" l., $2,700—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Katryn table** by Billy Baldwin, 18" h., 36" w., 48" l., solid oak with ebony satin lacquer finish—private collection. **Huang Hua Li wood *K'ang* table,** early 17th c., 9" h., 16" w., 27" l., $10,500—Naga Antiques Ltd. (R,T), 145 E. 61 St., New York 10021; 212-593-2788.

88 GRAND ALLUSIONS

Pages 88 to 97. Designer: **Mary Dial**—Mary Dial Design, One Sutton Place South, New York 10022; 212-371-2144. *Front hall:* **Chairs,** early 19th c., antique. **Chair seat cushions,** fabric—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Console table,** English Regency, early 19th c., painted with marble top; **urns on the floor,** French (carved wood), early 19th c., painted and gilded; **urns on wall,** half urns, carved and painted wood, Italian, late 18th and early 19th c.; **center table,** English Regency, 19th c.; **eagle,** 19th c., American, gilded plaster; **panel on the wall,** grisaille, 18th or early 19th c., Italian painted panel; **small picture on center table,** by American artist Minerva Chapman, 1890-1900; **mirror,** Italian painted, 19th c.; **painting,** American, Minerva Chapman, 1890-1900; **walking stick,** American 19th c.—private collection. **Glass bowl,** Steuben (R), 717 Fifth Ave., New York 10022; 800-424-4240. *Field Room:* **Daybe** French officer's campaign iron folding bed, early 19th c.; **dayb fabric**—Manuel Canovas, see address above. **Textile emb lishments** on daybed fabric—Nancy Koltes Assoc., 900 Bro way, New York; 212-995-9050. **Ottoman fabric,** Jacob tapestry (reverse of fabric)—Manuel Canovas, see address abo **Regency chairs,** English, 19th c.; **fabric,** Leopard velve Clarence House (T), 211 E. 58 St., New York 100 212-752-2890. **Tub chair fabric,** white on white cotton str (no longer in stock)—Brunschwig & Fils (T), 979 Third A New York 10021; 212-838-7878. **Pedimented mirror,** e 19th c., carved and painted; **garden chairs,** mid-20th-c., ir **American iron chair** with gold (brass) tassels, 1940s; **dressi table,** 1940s smoked glass—private collection. *Master bedro* **All fabrics,** Abraham Zumsteg—no longer available. *Bath:* F rence Perchuck Assoc. Architectural Design (space planning 127 E. 59 St., #3201, New York 10022; 212-932-0441. *Inte finishes:* Mary Dial, see address above.

98 GUESTHOUSES: A HOST'S BEST FRIEND

Pages 98-99. Architect: **J. Douglas Peix,** Peix & Crawford, Architects, Fifth Ave., New York 10010; 212-683-9888. *Project archit* **Steven J. Marchetti.** *Contractor:* **Mark Boechman,** Box 14 Mattituck, NY 11952; 516-298-5319. **House size:** 222 sq. **Total lot size:** 1.6 acres. *Exterior materials:* Wood frame, wl cedar shingles, vertical board and batts, timber line roof. **Exter paint/stain:** white for tower; gray bleaching oil for the hous Benjamin Moore & Co. (M), 51 Chestnut Ridge Road, Mo vale, NJ 07645; 201-573-9600. *Interior materials:* ½" wall bo V-groove pine. **Windows:** Weather Shield true divided l casements—Weather Shield Manufacturing Company, Inc. PO Box 309, Medford, WI 54451; 715-748-2100. **Fre doors**—Weather Shield Manufacturing Company, see addr above. **Bathroom tile**—Country Floors (R), 15 E. 16 St., N York 10003; 212-627-8300 or call 800-762-2183. **Paint**—B jamin Moore & Co., see address above. **Hardware**—Baldw Hardware Corp. (M), 841 E. Wyomissing Blvd., Reading, 19610; 215-777-7811. **Chaise longue,** c. 1870, $5,000 Kentshire Galleries (R), 37 E. 12 St., New York 100 212-673-6644. **Ceiling fan:** Hunter Fan Co. (M), 2500 Fri Ave., Memphis, TN 38114; 901-744-1200. **Antique bed,** si lar from Howard Kaplan Antiques (R), 827 Broadway, Ne 10014; 212-674-1000. **Bed linens**—Palais Royal (M), 1 Broadway, Charlottesville, VA 22902; 804-979-39 *Pages 100 and 101: Architect:* **James M. Crisp,** RA, 336 W St., #41, New York 10025; 212-749-5917; Clove Rd., Un Vale, NY 12540; 914-724-4130. *Landscape:* **Lewis Landsc ing,** 165 Overlook Rd., Poughkeepsie, NY 126 914-471-3661. **House sizes:** pool house, 750 sq. ft.; spa ho 250 sq. ft. *Pool:* **Shelley Hill Structures Inc.,** 46 Milew Rd., Verbank, NY 12585; 914-677-8470. *Exterior materials:* w frame, wood shingle roof. **Exterior lighting**—Greene Ligh Fixtures Inc. (T), 1059 Third Ave., New York 100 212-753-2507. *Interior materials:* 3 coats of plaster. **Custom w dows**—Marvin Windows and Doors (M), Warroad, MN 567 800-346-3363. **Doors**—Marvin Windows and Doors, see add above. **Lighting**—Light Solutions East (R), 110 Greene St., N York 10012; 212-219-9505. *Kitchen appliances:* **Sink a faucets**—Kroin Inc. (M), 180 Fawcett St., Cambridge, 02138; 617-492-4000. **Stove**—Gaggenau (M); 800-827-4 **Hardware**—Baldwin Hardware Corp., see address above. house: **Tile**—Country Floors (R), 15 E. 16 St., New York 10 212-627-8300 or 800-762-2183. **Spa**—Shelley Hill Structu Inc., see address above. **Ceiling fan**—Hunter Fan Co., see dress above. **Towels; painted blue bench; yellow outd chairs; painted rocker; Mexican table** (in pool house)—A Carpet & Home (R), 888 Broadway, New York 100 212-473-3000.



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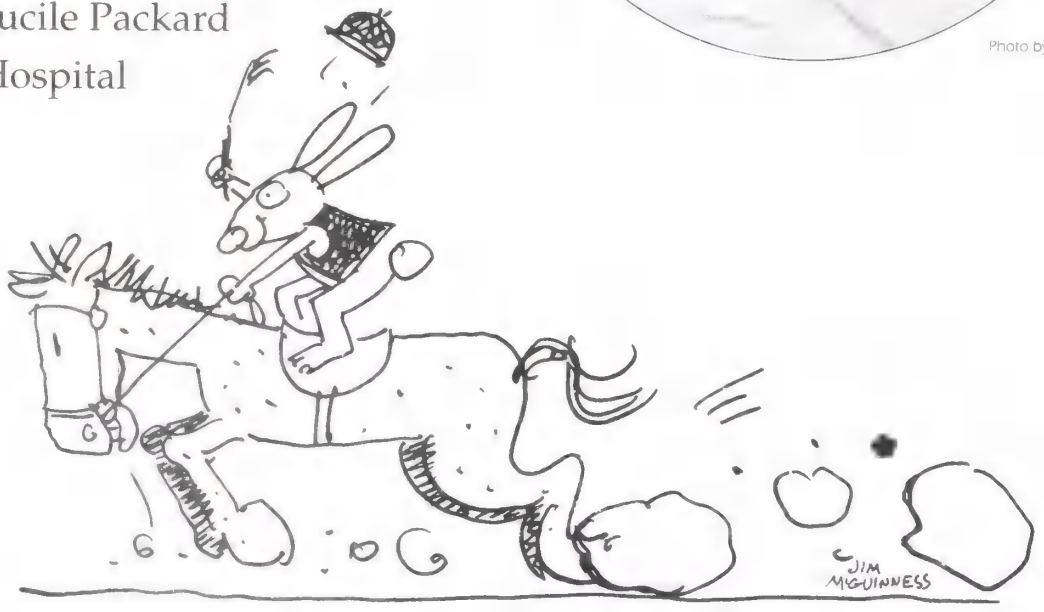
Tally Ho!

for the love of children

Become part of a Peninsula tradition. Attend the 42nd annual Tally Ho Horse Show and Party at the Menlo Circus Club in Atherton, presented by the Woodside-Atherton Auxiliary to Lucile Salter Packard Children's Hospital at Stanford. Your day of fun includes children's events, horse show, dining, dancing, fashion show, and evening's entertainment, all benefiting Lucile Packard Children's Hospital patients.



Photo by Ted Mock



TALLY HO

September 26, 1992
Menlo Circus Club
Atherton, California

For information, call (415) 853-1021

PNSB/H2

LUCILE SALTER PACKARD
CHILDREN'S HOSPITAL
AT STANFORD

Now, The world's best-known dolphin is helping protect his friends!



If you're confused by all those "dolphin safe" claims on tuna cans, here's a simple way to tell which tuna is best for dolphins – look for the Flipper Seal of Approval!

Tuna firms licensed to display the Flipper Seal must catch all of the tuna they sell using methods that don't harm dolphins, and they must take additional steps to promote the welfare of dolphins. So Flipper's standards go far beyond the definition of "dolphin safe" under U.S. law.

The Flipper Seal is backed up by some of the toughest judges of dolphin safety – wildlife conservationists and scientists who've dedicated their lives to helping dolphins. To get the Flipper Seal, tuna firms contractually agree to adhere to strict requirements for dolphin safety, and they agree to open their factories, loading docks, and records worldwide to conservationists. Dolphin safety is assured by independent monitors stationed at ports and canneries throughout the world.

Flipper is already known for his sucessful rescues on TV.

Now Flipper is helping protect all of the world's dolphins. And he's leaping at the chance.

Thanks for choosing only tuna that has the Flipper Seal of Approval.



For a complete list of Flipper-certified tuna firms, write to Earthtrust:
25 Kaneohe Bay Drive, Kailua, Hawaii 96734 USA (808) 254-0408 FAX: (808) 254-6409
The Flipper Seal of Approval is a program of Earthtrust, a non-profit tax-exempt organization dedicated to wildlife conservation.

PNSB/H3



NEVER BEFORE

There will never be another Silver Creek Valley Country Club. Secluded by rolling hills, just minutes from downtown San Jose, you'll find sweeping vistas of greens and fairways dotted with giant oaks in a 1,500-acre private valley. European-style architecture adds contrast to the wide open spaces. More than a private-gated community, it's a lifestyle unlike any before in the Santa Clara Valley. An 18-hole championship golf course, swim pavilion, racquet club and spectacular clubhouse will be for the exclusive use of members and their guests – to belong you must live there. Choose from 3, 4 and 5 bedroom executive homes to custom estates. Prices start at $450,000.*







Visit 10 to 6 daily or call (408) 239-5700. At Silver Creek Valley Country Club, it's all a matter of style.



SILVER CREEK VALLEY
COUNTRY CLUB

* ...ited Shea Homes "Equity Membership

Artist's concept

Three little words, money back guarantee

WAS REALLY UPSET! MY PAINTING ARRIVED
)m The Masters' Collection looking as handsome as described but
)king far from ideal on the wall it was selected to enhance. The
ne day, the UPS man delivered my bounty of honey from Rent
other Nature. Although bright red caution stickers screamed:
AGILE GLASS HANDLE WITH CARE on the outside, and the
s of honey were bubble packed, the inside was a sticky mess of
ıcked glass and oozing contents.

My immediate reaction was a kind of anxiety. Did money back
arantee mean the same thing to me as it did to the catalog compa-
? How could I get the bulky picture and the gloppy package to the
st office? If this scenario distresses you...not to worry! Catalogers
erywhere are becoming absolutely zealous about paying attention
the wants and needs of customers.

Let's take a look at what these catalogers did and what some others
when things go wrong. In other words, what's really behind the
arantee in money back guarantee?

The Masters's Collection sells framed replicas of old masterpieces.
re we're dealing with a high ticket item and a large, cumbersome
pment. "We take everything back for any reason whatsoever," says
uce Smith, the company's owner. "If you don't like the color,
n't like the size, you change your mind, you had a bad day...no ar-
ments. We pay freight both ways, going and coming back."

The company's sophisticated packaging system is itself a work of
. Unpacking and repacking proved to be swift and simple. When I
ided to return my purchase, I called their 1–800 number. UPS did
)re-paid pickup at my door, and before I could say abracadabra
ell, almost) I received a refund check in the mail.

My complaint about breakage to Rent Mother Nature resulted in
ultimate convenience. "Don't worry," a customer service rep
d. "Dump the mess; we'll just replace it." And they did. All of
ich prompted my call to Bob MacArthur, who originated the idea
leasing maple trees, beehives, apple trees, etc. and delivering the
)duce to tenants (like me or you). "Most of our customers are hon-
and we treat them that way," Bob told me. "In fact," he volun-
red, "we constantly monitor produce we receive and if we feel the
vest isn't up to snuff or there were too many damages in transit,
'll double-ship before we have any complaints.

What that means is, if we guarantee a shipment of eight pounds of
)les, for example, we may ship sixteen pounds to make sure our
tomer is satisfied." Sounds good to me!

Throughout the country, we find, millions of shoppers are sold on
ease of mail order buying. The stumbling block to others (maybe
ı) is the prospect of returning a purchase and the time-consuming hassle of repacking it and toting the parcel to the post office. Veteran catalog companies, aware of this, are making it as easy to send something back as it is to buy it in the first place.

All of which relates readily to a conversation I had recently with Mike Lodato, whose company, Good Directions, sells weathervanes.

"Mike," I asked, "weathervanes are pretty heavy and need installation. Do many people buy them by mail?" "They certainly do," he replied. "I think the secret of our success is we've been advertising for more than ten years so people have confidence in us. We have a wider selection of styles than anyone could probably find in one place anywhere. And possibly best of all, because we're a small, family-run company, we're always here to answer questions. If a customer has an installation problem I'll stay on the phone for as long as it takes to resolve it. When a customer calls to complain, I'll often ask, "What do you think is fair? What will make you happy?" and then that's what we do. Never does a customer have to step outside the front door to return a package. A 'call tag' is issued to UPS and the parcel is picked up."

I was also very impressed with the philosophy of Bob Anderson, who heads Walnut Acres and who truly speaks with a voice of the '90s for a very environmentally conscious company. In case you are unfamiliar with the catalog, it features organically grown and processed farm products.

There's a straight $4 delivery charge no matter how hefty the box, no matter how large or small the order. It's called "packaging, handling and guaranteed safe delivery," and that's exactly what it means. Getting back to Bob, here's what he told me: "No matter what situation arises our most important concern is the good will of our customer. The customer is our most important ambassador, the source and strength of our business. We do a lot of customer contact. We listen very carefully."

From my experience I'm firmly convinced that whatever your needs or desires, somewhere out there there's a mail order company ready to cater to you.

But smart shoppers always take a few precautions. So, if you decide to order from a firm that is unfamiliar to you, call them and ask lots of questions. Request a catalog and take time to read the return policy. If possible, place a small order and see how the company responds; compare the merchandise with the catalog description.

There are many reliable places to find the things you need for every day, things you may buy just once in a lifetime or something you didn't know you ever wanted. In the pages that follow, you'll find a wonderful selection of catalogs. All are available with a stroke of a pen, a lick of a stamp or a toll-free call.

Happy shopping!

FRANCES NEEDLES

HOUSE BEAUTIFUL 1992

Crate & Barrel

1. The Crate and Barrel offers a unique collection of contemporary home furnishings including dinnerware, stemware, barware, gourmet culinary equipment, tabletop, Christmas items, children's accessories, and other exciting items for your home as well as gift ideas and a full bridal registry. (We ship only in the U.S.) **$2.**

VICTORIA'S SECRET



2. Enjoy the delightful luxury of shopping directly from home with Victoria's Secret Catalog. Receive a coupon for up to $50 off your first purchase. Offer valid in U.S. only. 7 issues, **$5.**

PLEASANT COMPANY®

3. Pleasant Company presents The American Girls Collection®—beautiful books, loveable dolls with clothes and accessories, plus exquisite girls' clothing. All created exclusively for The American Girls Collection, especially for girls 7 and up. Available only from Pleasant Company. Send for the full-color catalog that tells a story. **Free.**



4. Chadsworth Columns' unique catalog features photos and history of columns to familiarize you with the classic orders of architecture. A full range of wooden column designs and decorative capitals available in a variety of sizes for interior and exterior use. Also offers Marble/Fiberglass and Foam Stucco columns. **$3.**



5. Bedroom Secrets: A fresh collection of comforter sets, window treatments, fabric, wallpaper and accessories at fabulous savings. Select from designers like Laura Ashley, Bill Blass, Collier Campbell, Di Lewis, Waverly, and many more. Custom work is also available. Bedroom Secrets where service, value and quality count. **$2** (refundable).



6. This prestigious "Catalog of Catalogs" features over 300 fine catalogs. From fashions to fine foods, music to video, crafts to home decor and more. You'll find the catalogs you want to shop and discover at home shopping convenience. Shop catalogs and treat yourself to fabulous selections and money saving low prices. 1 issue **$3**; 3 seasonal issues **$5.**

To order catalogs, mail in the tear out envelope from this section or the clip-out coupon on page 12

FALL & WINTER CATALOG COLLECTION

Jackson & Perkins
Home Garden Excellence Since 1872

7. Jackson & Perkins, the nation's leader in top-quality gift plants — lowest prices guaranteed! A 32-page, full-color gift catalog features Christmas amaryllis, unique wreaths, tabletop trees and many unforgettable gifts that bring the garden's beauty into the home. **Free.**

Glorafilia



Needlepoint

8. Stunning 1992 catalog from England's most exciting needlework company — kits include Victorian scenes and animals, Kelims, English florals, The Venice Collection and cross stitch rugs. Plus new traditional Tartan Collection with tartan inspired kits and needlework accessories, perfect for Christmas presents. 2 catalogs **$4.**

COUNTRY
CURTAINS®

9. Before you consider custom . . . consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. Please send for 72 page color catalog! **Free.**

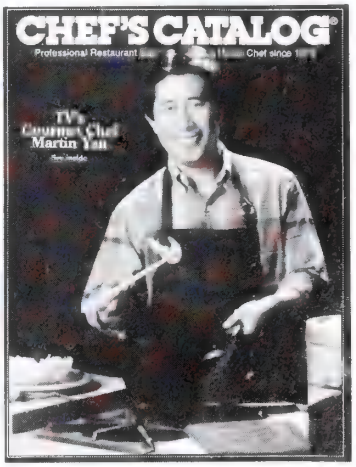


10. Window and patio door factbook. Full-color booklet features Andersen's complete Perma-Shield® low-maintenance product line. It provides information on creating custom combinations of Andersen standard-size windows and patio doors, energy facts, planning a project, choosing a contractor, and basic size charts. Andersen Windows, Inc. **Free.**



CASHS of Ireland

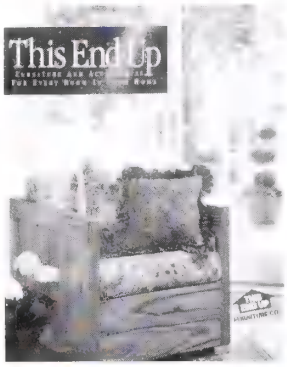
11. New 1992 Fall edition offers 64 pages of the best duty-free shopping from Ireland. Over 200 selections of Waterford® crystal, 10 pages of classic Irish fashion, plus the newest treasures from Wedgwood, Irish Dresden, Royal Worcester Spode, Belleek, Royal Doulton, Limoges and other famous names. Excellent gourmet food gifts available. **$3.**



12. Free $5 gift certificate with year's subscription to Chef's Catalog. Full-color catalog features professional-quality kitchenwares for cooking, serving, or gift giving . . . Chef's secrets that can turn an ordinary meal into a masterpiece. "You're the Boss!" 100% satisfaction guaranteed. **$3.**

To charge orders, call toll-free 1-800-241-9111 ext. 20 Monday through Friday 6am to 9pm nationwide

HOUSE BEAUTIFUL 1992



13. The "This End Up" Furniture Company catalog offers 32 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our uniquely styled furniture is crafted to last a lifetime. And there's more. Our designers have selected the perfect coordinating accessories to help complete your total look. **$1.**

Rhoney Furniture House, Inc.



14. Save up to 50% — We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is **free.**



15. Working at home on your professional projects deserves an exclusive work space. Our 60-page HomeOffice catalog welcomes you to a unique world of products for the home office, designed especially with function and comfort in mind. You'll find a well-selected range of contemporary, classic and euro-designs: Furniture. Lighting. Electronics. One year subscription, **$2.**



16. The Edgar B furniture catalog showcases over 130 top brand name manufacturers at savings up to 50% off retail prices. Edgar B is the shop-at-home advantage. Call toll-free to speak with a furniture consultant who will assist you with your order. Catalog cost refundable with first purchase. **$15.**



17. Country Manor. Decorate your home with our classic collection of quality handcrafts from the Blue Ridge of Virginia and beyond. Basketry, pottery, heirloom furniture, folk art, country accessories etc. 60 page catalog of color photos and beautiful line drawings. Our reliable service and personalized gift shipment will make shopping a pleasure. **$3.**

SAN FRANCISCO HERB CO.

WHOLESALE TO HOMEMAKERS

POTPOURRI
SPICES & TEAS

SINCE 1973

18. Potpourri—A Lovely Gif any time of year; Classic or Simmering, already blended or create your own. 30 Potpourri Recipe in catalog listing over 325 Fragrance Oils, Potpourri Ingredients, Herbal Teas and Spices fo Holiday Cooking 'N Crafting Imagine . . . 4 oz. Jamaican Allspice, 94¢; pound Dutch Blu Poppy Seeds $1.95. **$1.**

To order catalogs, mail in the tear out envelope found in this section or the clip-out coupon on page 12

FALL & WINTER CATALOG COLLECTION



ROWE POTTERY WORKS
WORKSHOP COLLECTION

19. Capture the rustic charm of simpler times with handmade salt-glaze stoneware and hand-wrought ironware reminiscent of the 19th century. Explore our color catalog featuring distinctive handcrafted accessories for your home and unique gifts for family and friends. Lamps and furniture, kitchen and gift items, personalized pottery, collectibles, and holiday items. Annual subscription, $2.



MUSEUM OF FINE ARTS · BOSTON

20. Explore our beautiful 96-page color catalog of exclusive gifts adapted from objects in our renowned collections. We offer an extraordinary selection of decorative items, sculpture, prints, art books, jewelry and scarves, notecards, and educational toys for children. Perfect holiday gifts! **$2.**



21. Quilts and more quilts fill this new 20th Anniversary Catalog for 1992. Feast your eyes on America's largest selection of new, antique, and custom quilts; duvet covers, dust ruffles, and curtains; braided and rag rugs; pieced and appliqued pillows; antique and new wicker and other handcrafted country treasures. A wonderful resource for interior designers. **$6.**



22. Let Ballard Designs help you to define your own style. Create a unique look with hundreds of ideas in every catalog, from furniture and decorative accessories to window treatments and lighting fixtures. Upscale home furnishings at affordable prices. Ballard can complement any style. **$3.**

RENOVATOR'S
Everything For Today's Homes For Less



23. Everything for today's homes for less! Renovator's 64-page, color catalog features thousands of unique items at fantastic savings! Solid brass lighting fixtures, china sinks, brass & chrome faucets, door & cabinet hardware, floor tile & carpets, and more! We manufacture in our New England factory and guarantee your satisfaction. **$1.**

Rue de France



24. Rue de France offers lace curtains and accessories in many different, exclusive designs. Lace curtains are featured in this catalog, but also offered are many home decorating products imported from the French countryside. Furnish your home with a country European flair. 36-page color catalog filled with ideas, **$3.**

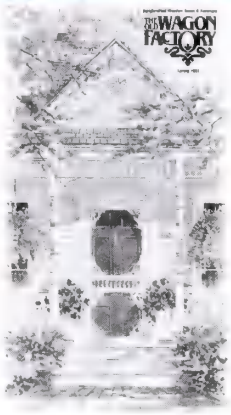
To charge orders, call toll-free 1-800-241-9111 ext. 120 Monday through Friday 9am to 9pm nationwide

HOUSE BEAUTIFUL 1992



TOUCHSTONE

25. Anyone who is interested in a classic collection of elegant accessories for a traditional lifestyle should send for this catalog. It's crammed with 18th and 19th century style gifts, accent furniture, museum reproductions, miniatures, lighting, and gardening items. Most of our tasteful collection is made in the U.S.A.! Touchstone, **$3.**



The Old Wagon Factory.

26. Wooden storm-screen doors hand-crafted in many styles, including Victorian, Chippendale, and Traditional, and all sizes, standard and custom. Also featured are planters, gates, benches, interior and exterior shutters, entrance doors, Victorian trim and more. Custom orders are welcomed. **$2.**

design TOSCANO

27. North America's largest col lection of replica European sculp ture and architectural details Goddesses, gargoyles, Deco ob jects and more, from busts to life size. Classical columns, capitals table bases, brackets, urns, an friezes for wall mounting. Eac piece is hand finished by artisan from the same Tuscan family tha brought the thousands of casts w use from Europe in the 19th cen tury. Color catalog, **$5.**

GOLDEN VALLEY LIGHTING

28. Buy direct. Save up to 50% on lighting fixtures, floor and table lamps, and ceiling fans. Choose from hundreds of manufacturers in every style and every price range. Use our 35 years experience and wholesale buying power for substantial discounts. Thousands of satisfied customers. Golden V ley Lighting, **free.**



THE MASTERS' COLLECTION

29. The nation's largest collection of on-canvas replicas of great European and American paintings in museum-quality frames. Seen in House Beautiful's "America's 10 Best Showhouse Rooms," Impressionists, florals, portraits, landscapes, etc., all "so real they look like they're on loan from the Louvre." Sensible prices, too. **$6.**



Ellenburg's

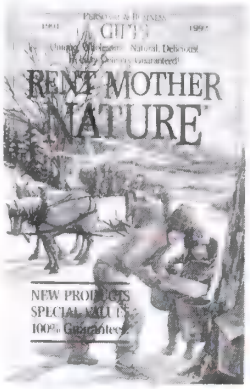
30. Up to 50% off suggeste retail every day of the year! Fro choice wicker and rattan collec tions to some of the finest woo and upholstery furniture availabl today—Ellenburg's has it all tremendous savings! Lexingto Henry Link, Link-Taylor, Pulask Lane/Venture, National Mt. Air and many others. **$6.**

T der catalogs, mail in the tear out envelope
lorm is section or the clip-out coupon on page 1

FALL & WINTER CATALOG COLLECTION

THE CHRISTMAS STORE

31. Our finest Santa Claus collection ever—80 reproduction and contemporary selections $10 to $300 . . . wonderful lighted villages by Department 56 (Dickens, North Pole, snow, all others) plus exclusive collector's Village Club. German nutcrackers and smoking men . . . carolers . . . 155 Bavarian and European figural ornaments including limited production pieces from master glassblowers . . . color catalogs, **$3.75** ($6.75 foreign).

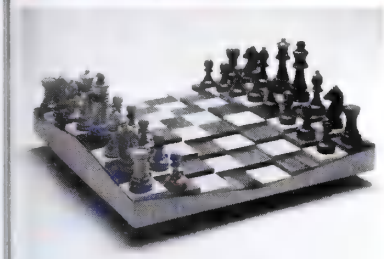


32. Rent a Sugar Maple Tree! Lease a Lobster Trap! Hire a Honey Hive! Rent Mother Nature's® unique plans make the perfect personal and corporate gift. Each includes lease document, Progress Reports and guaranteed fresh, natural harvests. 48 pages of bountiful gifts and hearty fare. Subscription **$1** (refunded with order).



Harry and David®

33. America's Best-Loved Gifts. Over 200 gift ideas to make your holiday giving easy — from our famous Royal Riviera® Pears and Fruit Baskets to homestyle desserts, Gourmet Meats, Flowering Plants, Decorative Accents and the legendary Fruit-of-the-Month Club®. Selections from $10 to $300. **Free.**



World Wide Games

34. We take fun seriously with a dazzlingly diverse array of mindbending puzzles, fascinating games and other finely-crafted products. Amuse, amaze, teach and expand horizons with great gifts including: Challenging 3-D Chess. Uniquely beautiful Chinese Checkers. Jigsaw Puzzle Game. Authentic Pachinko Machine. Cross-Country Exerskier. Superb Christmas Ornaments. And much more. Full-color catalog, **$2.**



35. Elizabeth Bradley's new 48 page color catalog shows her complete range of needlework kits, wools and accessories including details of the twelve new designs from The Botanical Garden series. When completed the pieces can be used to make cushions, pictures, bell pulls, rugs or carpets. Please send **$5.**

The Museum of Modern Art
New York

36. The best in contemporary design for personal or business gifts. New catalog includes products represented in the Museum's Design Collection, and some produced by the Museum. Desk-top, table-top, travel, and personal accessories; jewelry, toys, tools, furniture, stationery, holiday cards, calendars, Business Gift Service and Bridal Registry. **$3.**

To charge orders, call toll-free 1-800-241-9111 ext. 220 Monday through Friday 9am to 9pm nationwide

HOUSE BEAUTIFUL 1992

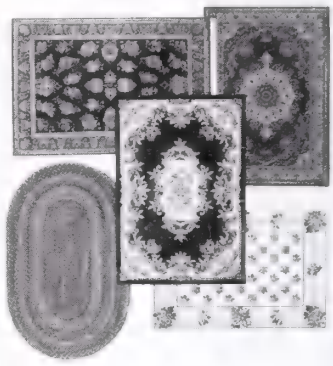


37. Make beautiful places from hidden spaces with VELUX Roof Windows and Skylights—New full-color guide shows homeowners how to convert unused attics or bonus rooms over the garage into beautiful, light-filled living spaces. Includes design ideas and helpful hints. **Free.**

Linen & Lace



38. Capture the romance of times gone by with our delicate Scottish lace curtains. Linen & Lace imports these timeless designs recreated from historic patterns. Nottingham and Bavarian lace curtains, linen & lace table dressings and romantic accessories. Outstanding customer service. 100% satisfaction guarantee. Color catalog **$2.**

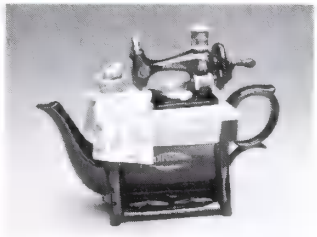


39. K & D Supply Company carries a wide selection of the very best in quality / value area rugs. If your home needs machine or hand made Orientals, hand hooked rugs, needlepoint designs or reversible flat braided rugs then we are your convenient mail order source. Hundreds of styles sizes, and colors in our 80 page color catalog. **$4.** (refundable).

WICKER WAREHOUSE INC



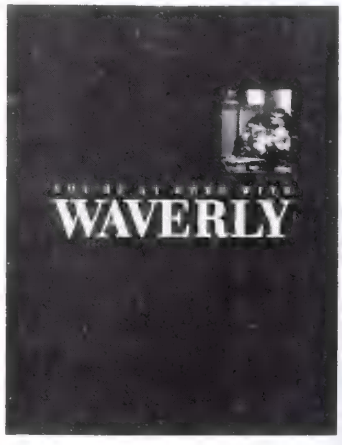
40. Beautiful Wicker. Color catalog features national brands and our hand-picked imports of beautiful wicker at 30-50% off list. Choose from all sorts of wicker and rattan designs - bedroom ensembles, dining sets, bathroom accessories, baby carriages - in traditional and contemporary looks. Receive $5 credit when you order catalog. **$3.**



The Collector's Teapot

41. Imagine a teapot as a Writer's Desk, a Safari Trunk, a Golf Bag, an Artist's Table, a Victorian Tea Counter, a Rocking Horse, or the Mad Hatter's Tea Party. Select from 60 imaginative British Tea-pots, exquisite Yixing Teapots, beautiful Tea Set Miniatures, and a connoisseur's presentation of the world's finest teas, jams and accessories. **$2.**





42. New "You're At Home With Waverly" idea book. 1 pages of color photographs featuring Waverly fabrics, wallcoverings and home fashions product Full of decorating suggestions fo each room in your home. **$2.**

To order catalogs, mail in the tear out envelope form in this section or the clip-out coupon on page 12

FALL & WINTER CATALOG COLLECTION



43. Exclusive furniture catalog prepared especially for people who appreciate the timeless beauty of the Georgian era. Save time and dollars when ordering from the relaxed privacy of your home. Furniture is an investment for the long term. Catalog filled with more furniture than almost any store. **$5.**

Herend

44. Herend Porcelain. The finest collection of porcelain in the world presents its full-color, 84 page catalog featuring hand-painted dinnerware and tabletop accessories. **$5.** Available for the first time in America is the new, hard cover book titled "Herend, The Art of Hungarian Porcelain." This unique book traces Herend's long, exciting history in celebration of its 160th anniversary. **$28.**



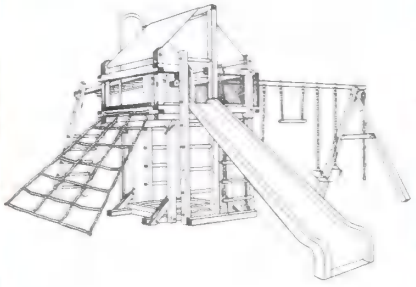
45. Tools for living: We offer a wide selection of the finest garden tools, organic gardening supplies, comfortable workwear, classic outdoor furniture, and distinctive gifts inspired by the garden. **Free.**

The Bombay Company.
UNCOMMON VALUE



46. The Bombay Company specializes in 18th and 19th century reproduction home furnishings and accessories, including mirrors, lamps, wall decor and an extensive line of prints. Create an elegant environment in your home, based on the classic designs of Chippendale, Queen Anne, Sheraton, Neoclassic and others, all from $5 to $500. **$1.**

woodplay



47. Woodplay, the safest, best made backyard playsets in America. All natural, all redwood and great for kids to grow on. Our color catalog shows more than 30 models. **Free.**

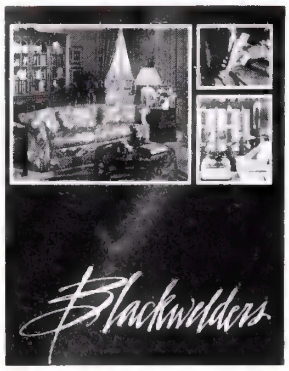


DINNERWARE CATALOG

48 . World's largest and most complete Dinnerware Catalog by Kitchen Etc. The all new full color catalog lists and illustrates all accessories for over 300 patterns. Our prices are up to 40% off everyday! Noritake, Royal Doulton, Wedgwood, Mikasa, Franciscan, Johnson Bros., Pfaltzgraff, Studio Nova, Nikko, Oneida and more! Satisfaction guaranteed. **$2.**

To charge orders, call toll-free 1-800-241-9111 ext. 120 Monday through Friday 8am to 9pm nationwide

HOUSE BEAUTIFUL 1992



49. A must for serious furniture buyers. Blackwelder's new larger 1993 full color catalog with insider information on wood, fabric, and construction plus a $20 gift certificate. Features over 2000 of America's most wanted bedroom, living room, and dining room designs, delivered directly to you at substantial savings. Blackwelder's—Est. 1938 —**$10** (refundable upon return).



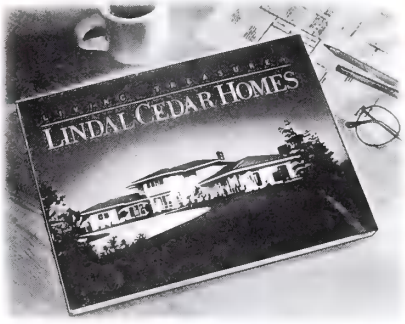
Your Best Alternative
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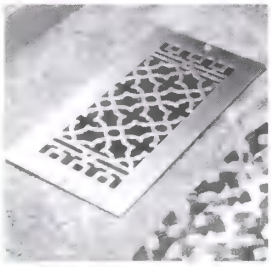
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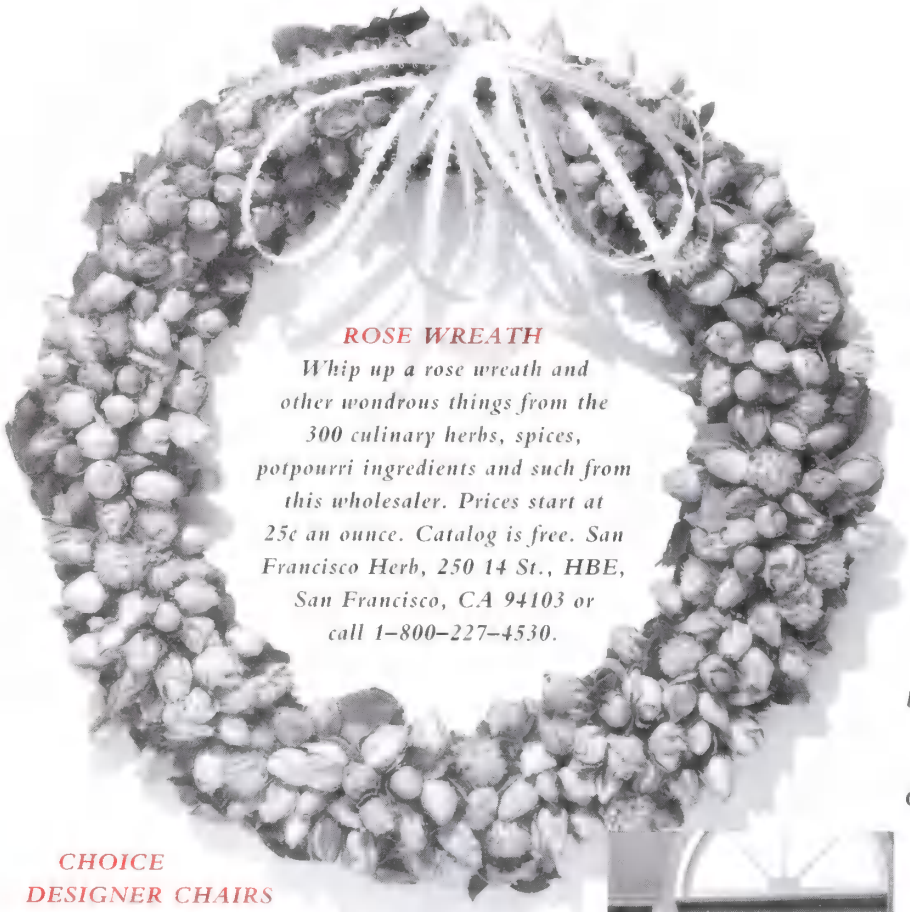
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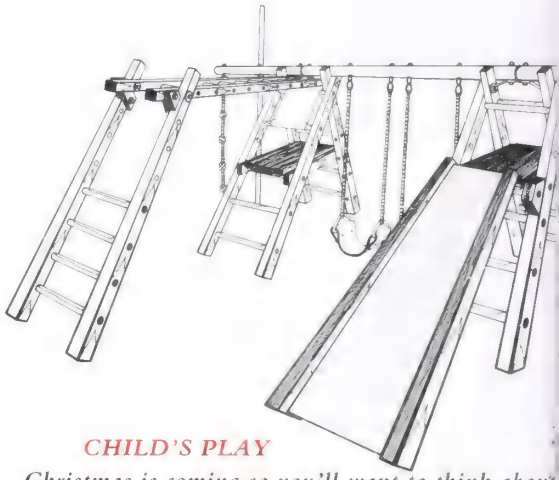
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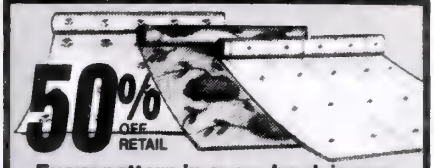


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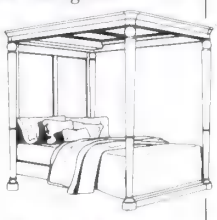
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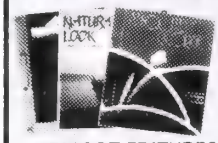


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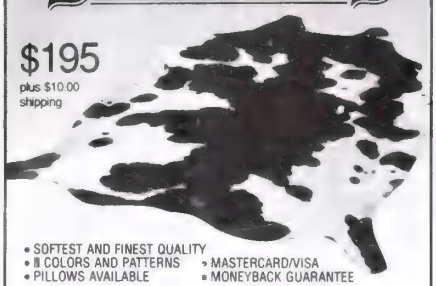
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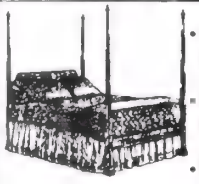
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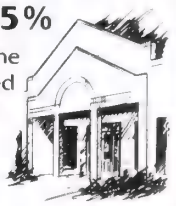
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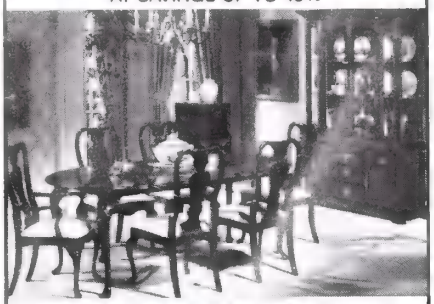
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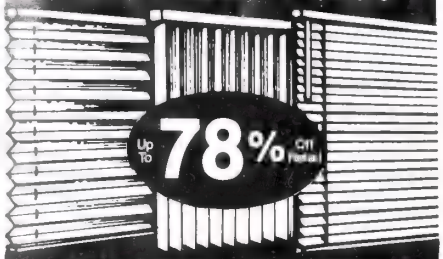
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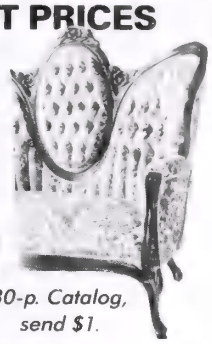
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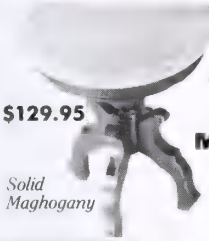
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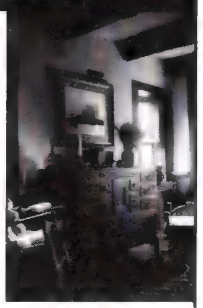
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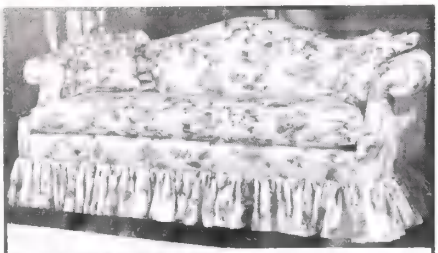
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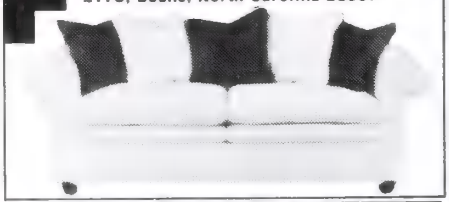
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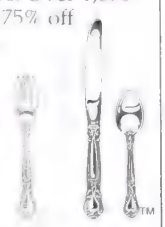
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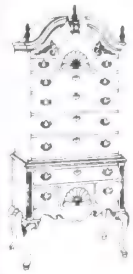


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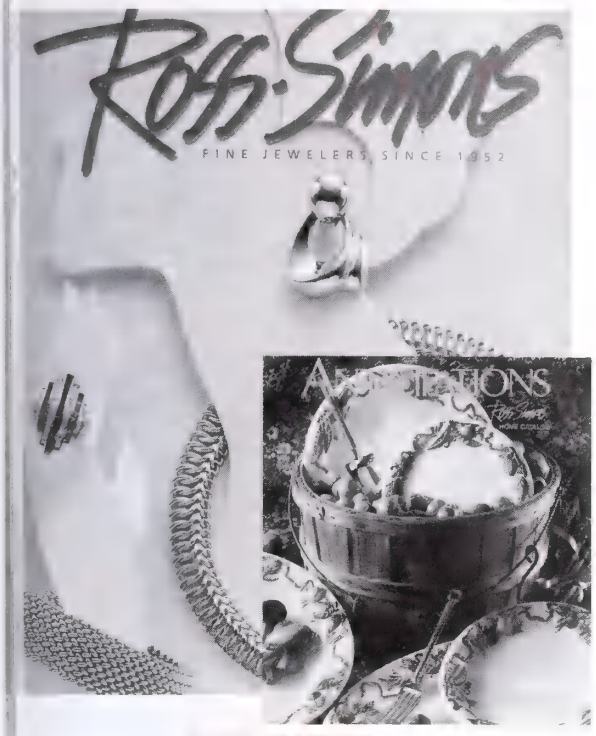
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Secrets of the sleeping porch

THE FIRST SLEEPING porch that I ever knew led a double life. During the day it was a casual outdoor room, but at night it was a magical place—especially to me, a shy eleven-year-old girl spending a few weeks in the summer with her three older cousins in an old white house in Fall River, Massachusetts.

Most of the time I was my cousins' shadow, silently following them around. But at night on that sleeping porch I was part of the cast. Every evening three studio couches would be unfolded and made into double beds with puffy pillows and thin cotton blankets. The stage was set, then the dialogue began.

Frances, nineteen, would talk about becoming a schoolteacher, a dream she later realized. Eileen, sixteen, talked only about Jimmy, her beau now her husband. And George, whose age is somewhere in between, told ghost stories to scare me. My favorite subject was Katharine Hepburn, my idol then and now. I wonder if they remember those nights as I do?

At Thornhill here in Maryland, I could never recapture those summer evenings because we have never had any porches. Instead, when our children were younger, our front lawn was our sleeping porch. Every once in a while on a particularly beautiful evening, we would take the mattresses off our beds, pull them onto the grass, watch the dance of the fireflies and sleep under the stars and the man in the moon.

When we added to our house 25 years ago we did include a side deck, shaped like the prow of a ship. It has done its job well, especially for small summer dinner parties, but a deck, to my way of thinking, will never evoke the same memories as a good old-fashioned porch.

Now, five decades after sharing my cousins' summer quarters, I finally have a sleeping porch. Not as large as the one of my youth, but big enough to dream on, it is right off our bedroom in the summer house we built in Vermont. Decorated only with sailing pennants from Nantucket, it holds three single iron beds. That's it—rather sparse when not occupied, but when I sleep there with our grandchildren the porch is filled with confessions and questions, anything to put off going to sleep.

> Edith began our night on the sleeping porch by saying, "Momma Dee, let's talk about boys"

Edith, our eight-year-old granddaughter, is the one most stimulated by the intimacy of a sleeping porch. Recently we slept there, just the two of us, and she was full of chatter. I don't know whether it's her age or that we were so close, so alone. But she started by saying, "Momma Dee, let's talk about boys."

"Come on, Edith," I said. "I'm tired, let's go to sleep!" But she persisted, and gave me a list of her boyfriends. "Now tell me," she continued, "do you still love CapCap?" CapCap, alias Tom, was sound asleep in the indoor bedroom. "Of course," I told her. "But didn't you have other boyfriends?" she asked.

"Not many," I said. But she wouldn't give up. I finally murmured, "Well, I did go out with a young fellow a long time ago named Ned Daniels." This satisfied her for a while and she talked of other things. Then, as she dozed off, she said, "Momma Dee, I think it's wonderful that Daniel Boone was your boyfriend!" and fell asleep, proud of her grandmother's glorious past.

What a midsummer night's dream! You can never tell how a little girl's imagination will warm its fan. And who would have thought that a sleeping porch and the name of an old beau would have woven together such a romantic reputation? Just think—Edith I am a pioneer woman who once captured the heart of a legend in a coonskin cap. I like it, I like it a lot. What grandmother wouldn't?

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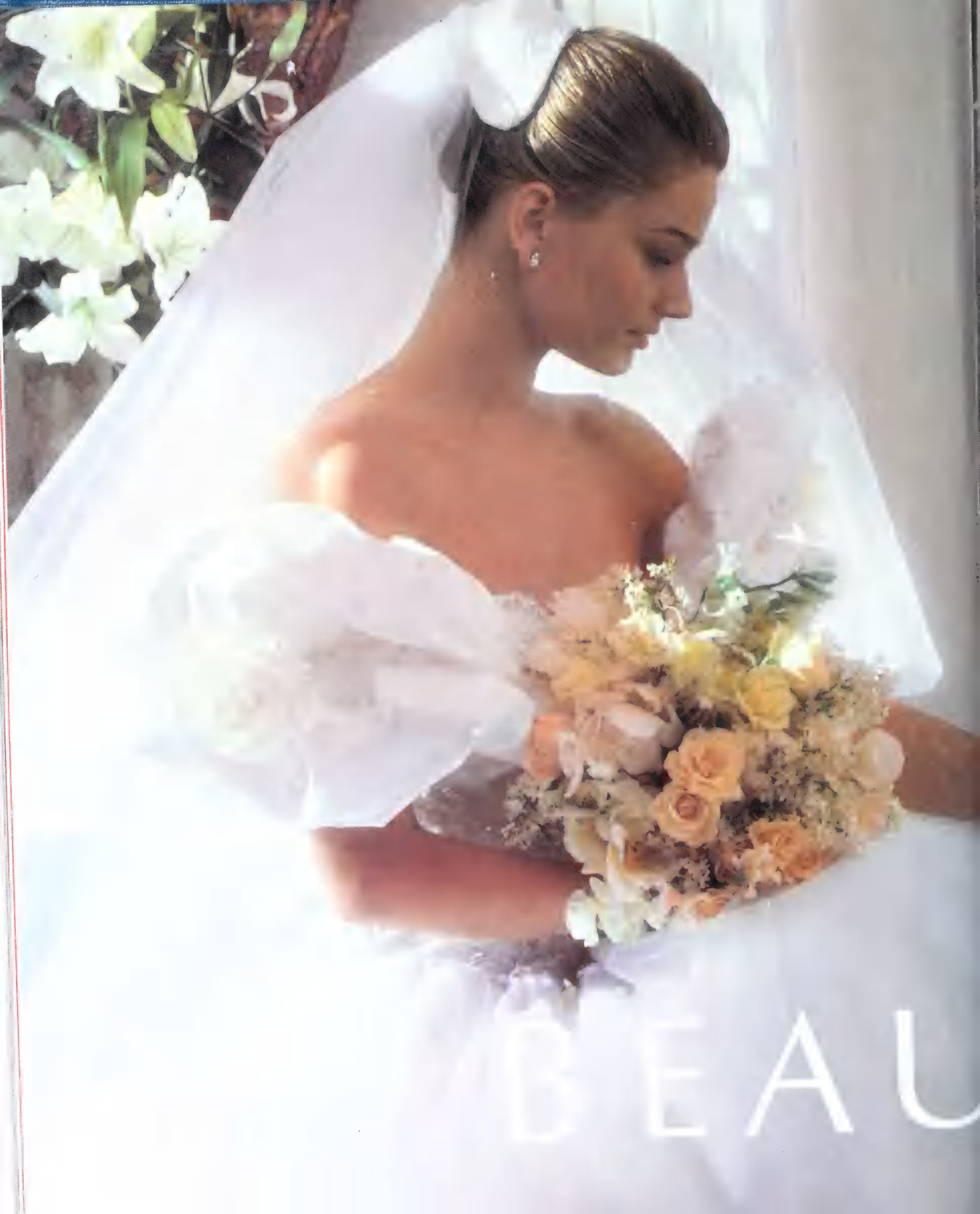
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ON THE COVER: Tricia Foley decorated her Manhattan living room with the same simple, practical materials British colonials used in the tropics during the days of the Empire: cotton, linen and sisal. For more on her apartment, see page 82. Photograph: Antoine Bootz.



REMODELING:

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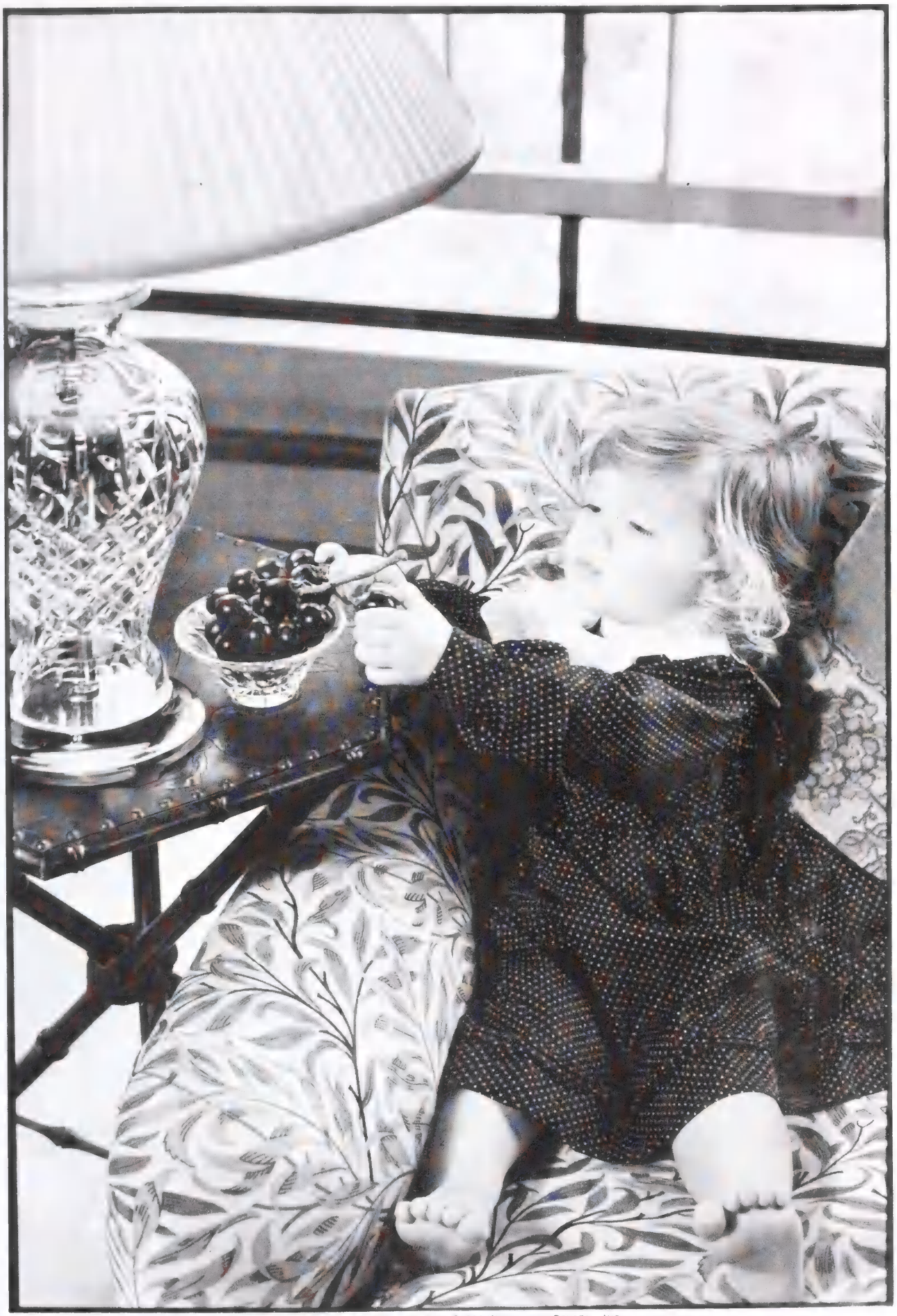
PART OF THE PLEASURE OF OWNING BEAUTIFUL THINGS IS FEELING AT HOME WITH THEM.

INSOFAR AS WE SEE THINGS IN OURSELVES REFLECTED IN OUR SURROUNDINGS, THERE'S A LOT TO BE SAID FOR LIVING WITH WHAT'S BEAUTIFUL. AND LEARNING ABOUT SUCH THINGS WHEN WE'RE VERY YOUNG. THEREAFTER, WE CAN FEEL COMFORTABLE IN THE MIDST OF THE MOST REMARKABLE THINGS, OBJECTS WHOSE BRILLIANCE AND BALANCE AND GRACE AND CHARM ARE SO PLEASING TO HAVE WITHIN REACH. LIKE WATERFORD CRYSTAL. PEOPLE HAVE BEEN FEELING AT HOME WITH ITS CHARACTERISTIC BEAUTY, FROM GENERATION TO GENERATION AND DAY IN AND DAY OUT, FOR A LONG, LONG TIME.



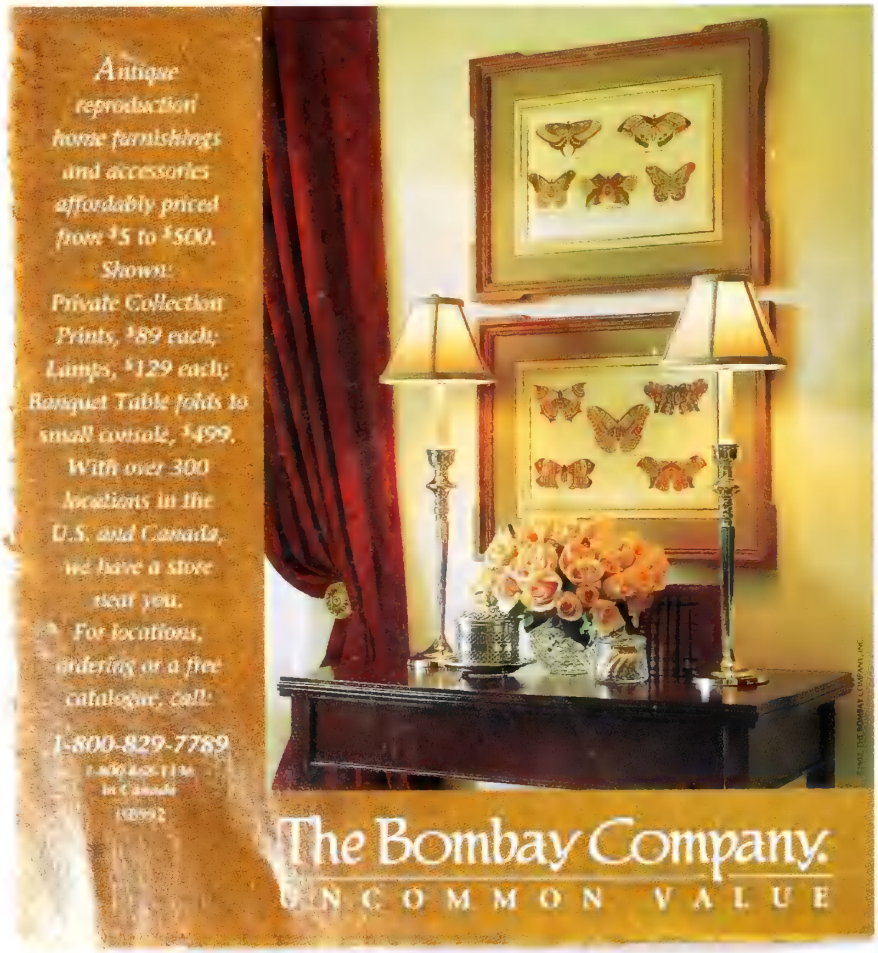
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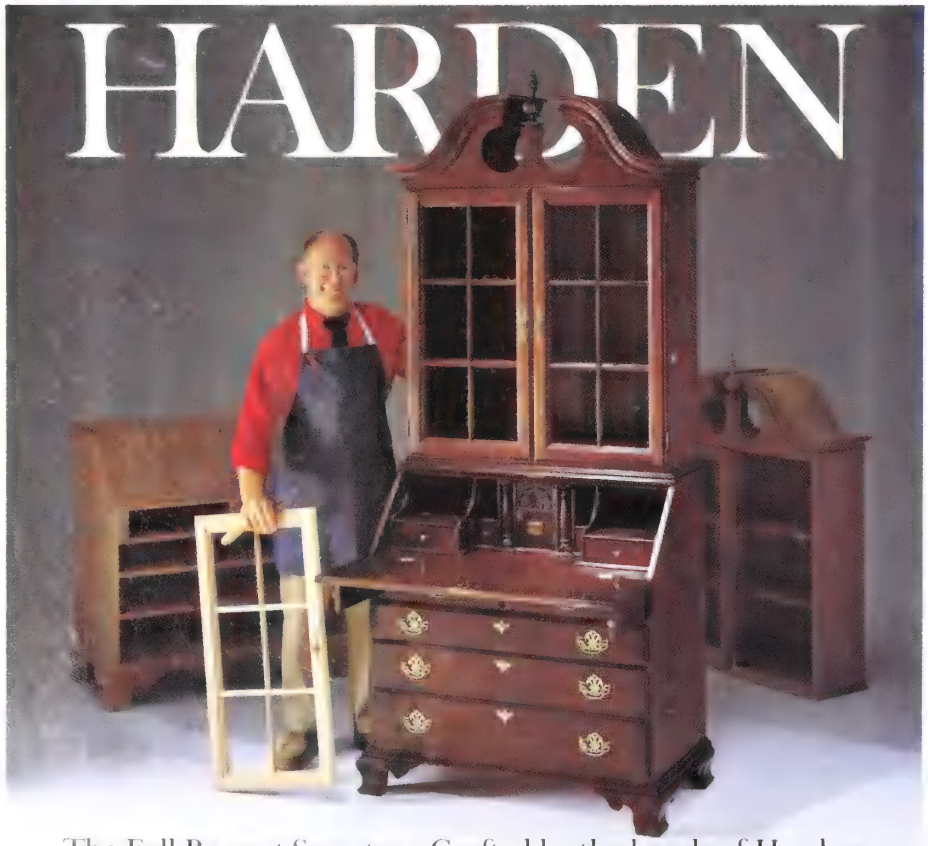


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War and peace in a very small place



FOR YEARS THE IMAGE of the village in western Ukraine where I was born tantalized me. Only a few yellowed photographs had survived World War II and the five postwar years we spent in Bavarian refugee camps before we were allowed to come to America. As I was growing up, my mother would tell stories that I suspected were embroidered—about a cherry orchard, an oxbow in the river where the fish were so bountiful they could be caught by hand, a pair of chestnut Arabian horses that were the envy of the entire parish. Telling the stories would bring tears to her eyes, but sometimes her voice would grow hard with anger at the inhuman regime that destroyed her family and the happy, civilized life they had led in Zariche. The village was part of Poland until the outbreak of World War II, was occupied by the Russians for a time, then by the Germans, and after the war claimed by the Soviet Union.

I had only a few fragmented memories because I was a toddler when we left. My most vivid image of my birthplace was of a flock of geese that ruled the yard and terrified me.

No one in my family had been back for 47 years; foreigners were ot welcome when our village was part of the Soviet Union. The op- rtunity to return came in 1991, when I was invited to Kiev, the capital of Ukraine, to teach three-month course in Wes ern journalism at Kiev Sta University. From the mo ment I accepted the invita tion, I knew I would vis Zariche. My husband an student sons were not free come, but my 74-year-o mother and her older siste Katya, both widowed, wer eager to accompany me fo part of my stay.

Although I had left to young to have emotional a tachments, I wanted to di cover and touch the past. wanted to see the family rambling 300-year-old wood en house with its stables an barn. And I was fascinated b the figure of my grandfathe Well-educated and liberal, h had been an outspoken op ponent of both Nazism an Bolshevism and had helpe Jews get false papers to es cape the Germans. He die under mysterious circum stances when we were still in a refugee camp. Frightening rumo reached us, never to be denied or confirmed. Was he really murdere because of his politics? Was my grandmother really allowed to starv to death afterward? How can a family absorb such mysteries?

One of my goals was to learn the true dates and circumstances o their deaths. Another was to have family members visit and mourn a their graves. It was only right that we do so because they had die alone, without even one of their five children present. Their elde son had been arrested, imprisoned and executed by the Russians i the tumult of the war. Their three daughters were able to escape t freedom with their husbands and infant children as the war drew to close (another early memory of mine is being strafed as we lay pron on the ground next to the train carrying us west—a practice >

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considered safer than remaining on the train). And they lost their surviving son to Communism. He became a party member, moved away and disowned his heritage. Our visit to Zariche was a pilgrimage and an atonement for leaving my grandparents, even though they had made the choice to stay on.

We entered Zariche on a foggy, rainy September afternoon. During the hour-and-a-half drive from our hotel in Lviv, the capital of western Ukraine, we hardly spoke, ignoring the driver, who tried to point out the sights. Anticipation mingled with dread. I think we all tried to suppress our expectations, but every so often my mother or Katya would start to say, "Do you remember...?" and describe a happy event from her girlhood. I had a fleeting image of an enchanting old house in a cherry orchard.

But even our most modest hopes were soon shattered. The village was so small and shabby that we actually drove past it. When we turned around and came back, Katya and my mother were not sure this was Zariche. Rain had turned the unpaved road that leads to the village into a morass of black mud. Small cottages on either side of the road were partially hidden by untidy wooden fences. Some of the houses were no better than shanties with crudely patched roofs and cardboard replacing broken windowpanes. Except for a flock of noisy ducks and geese, the main street was empty.

> Word had spread that *Amerikantsi* were visiting the village, and one woman recognized my mother

Seeing the honking geese, I somehow knew this was the place. When we came to the church, Katya and my mother recognized it. Their voices rising in excitement, they told the driver how to get to the old homestead. After the car stopped, my mother and my aunt rolled down the windows and peered out into the fog. The family homestead was gone. In its place stood two sturdy one-story brick houses. The orchard had been uprooted to make a field, which lay fallow. The oxbow was overgrown with weeds and littered with rusting cans and household garbage.

Minutes ticked by as we sat in the car saying nothing. Then Katya began searching her purse, found a handkerchief and blew her nose. Finally I ventured forth alone and made my way to the brick houses. Mud covered my sneakers and splattered my jeans. Rivulets of rainwater were running into my eyes, and my hair was plastered to my face as I struggled uphill through the mud. I thought of knocking on the door, but what could I say to people who lived on land that once was ours? I was on the verge of tears. Why had we come?

Nearby someone cleared his throat. Driving a rickety old horse cart was a small man, crinkled by hard work and hard times, his shoulders hunched against the rain.

"Your family is from around here?" he asked. I nodded and gave grandfather's name.

The man's face lit up. "I knew him," he said.

"What happened to the house?"

"Burned down."

"Who lives here now?"

"Two families."

I had other, more important questions but I could tell he would say nothing more. He watched me walk away. By the time we got back to the village church, word had spread that *Amerikantsi* were visiting. Several women came out of the houses. One of them, Vira, recognized my mother, who had taught in the village school before the war. Vira volunteered to meet us at the cemetery at the far end of the village, where my grandparents were buried. First she would find the priest and tell him we were here.

The cemetery was a desolate, forgotten place. Weeds grew knee-high. Metal crosses lay toppled every which way. Katya, who was wearing open-toe shoes, stepped into a puddle and almost fell. She began to weep. My mother's face had turned white. She clutched at her purse and was whispering to herself. We began the search.

Finally I found the double grave. A rough concrete cross stood over it. My mother and my aunt had sent money for the memorial a few years into Mikhail Gorbachev's *perestroika*, but we did not know until this moment that a cross had been erected. A metal plaque bearing my grandparents' names was attached. It did not give the dates of their deaths.

We placed the flowers we had brought at the foot of the cross and prayed. Our tears mingled with the raindrops. My mother and Katya began to pull at the weeds. Katya suggested planting flowers. My mother objected. She said a bush would look tidier and require less weeding. Katya said flowers were prettier. They were arguing and crying. I tugged vainly at the wooden forms still attached to the crude concrete apron around the graves.

Vira had arrived and was taking credit for the cross. She seemed proud of the work done. I asked her when my grandparents had died. She said no one was left in the village who could remember. I did not believe her. I saw Katya slip her money as we left the cemetery.

When we arrived at the church, the priest was waiting. Father Ivan is a young man recently graduated from one of the newly reopened seminaries. He unlocked the church with obvious pride and invited us inside, out of the rain. For 35 years, the church had stood locked and unused. Its exterior walls were pockmarked with bullet holes, and the bell had been melted down during World War II for ammunition. The German-Russian front had halted for two days in the vicinity of Zariche and half of the village had been destroyed by artillery.

The church, though damaged, was spared. In the past two years it had been repaired. The nave was newly whitewashed, the wooden filigree gilded and the icons of the saints restored. Several of the larger icons were draped with linens embroidered in blue and white >



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thread. When the priest turned on the lights, everything sparkled. Father Ivan said that on Saturday, four days hence, they would be celebrating the feast of the village's patron saint and dedicating a new bell that had just been cast. Would we return and be the parish's guests?

We promised to try. Returning to Lviv, we discussed what we should do. My mother and my aunt wept. Too many years, too much grief weighed us down.

I decided to go back for the village festival and my mother agreed to accompany me. My aunt, crushed by the desolation she had seen, declined. Saturday turned out to be sunny and warm. In the sunlight the mud began to dry; large puddles glistened like mirrors. The village looked less forlorn. Down by the church, the post office and general store had been decorated with colorful bunting, flowers and greenery. Adults had on their Sunday best. Little boys wore embroidered shirts with tight stand-up collars. The long braids of little girls were caught up in enormous organza bows in colors of the rainbow. Dozens of candles illuminated the church altar and the sweet smell of incense drifted through the air.

> We drank the champagne Father Ivan had brought with two enormous tortes and a sweet roll layered with jam

After church services attended by about 150 villagers, probably two-thirds of the population, we were surrounded by people who hugged us, plied us with questions and invited us to their homes. We were no longer strangers.

Although they were not sure we would be back, two families had gotten together to prepare a welcoming feast. When we entered the three-room cottage where the feast was being held, we found the table already set, as is the local custom, with *zakuska*, the first course of cold dishes. There were salads of cabbage, carrots and beets, an aspic of pork studded with garlic cloves, a platter of sliced sausage and a platter of sliced yellow cheese. A platter of stuffed hard-boiled eggs was decorated with tomatoes sprinkled with chives and dill. Two bottles of vodka stood in the center of the table, together with a towering bottle of Crimean champagne.

We were given seats of honor on either side of the priest, who sat at the head of the table. Our driver sat with the other men. The women, wiping their hands on their starched white aprons, came out of the kitchen. There were nine of us around the table. After Father Ivan blessed the food, serious eating began. Baskets of sliced rye and white bread were passed. Instead of butter, paper-thin slices of *salo*, a peppery fatback, accompanied the bread. A welcoming toast was raised, then another one, and a third. Conversation began to flow.

The *zakuska* was followed by hot chicken bouillon called *rosil*, then by platters of fried chicken and meat-stuffed rolls of cabbage [illegible]ed little [illegible]oves. We drank the champagne, which Father Ivan had [illegible]ught [illegible] the dessert, which consisted of two enormous tortes [illegible]ll layered with dried fruits and jam.

A groaning table is the traditional sign of hospitality in this part o the world, but remembering the empty stores in the city I wa amazed by the bounty, even though two families had pooled the resources. As if reading my thoughts, our host turned to us and said "The land is not poor. The problem lies with the government."

America fascinated our hosts as their lives fascinated us. Informa tion was exchanged, questions were asked. Did we serve meals suc as this? Was vodka available in America? Were we all rich? Ther was much to tell in just one afternoon.

As the party broke up, I privately asked the grandfather, who ha been both imprisoned and exiled for his political views, about m grandparents. He said he did not re member when or how they died "It's so long ago," he said, an looked away. I did not believe him But he was more forthcoming abou the homestead. "After the hous burned, the land lay unused fo years," he said. "Then a man re turned from Siberia and wanted t settle here." He built one of th houses. The second one was bui by another man who survive Siberia."They are good people," h added, looking me straight in the eye. It was a long, wise, eloquen look. It said: Let the past rest and accept what you have achieved b returning this day.

The afternoon was fading. It was time for us to go. Everyone cam out of the houses to say good-bye. New conversations started. It wa dusk when we finally left the village. A procession followed our car a our driver, trying to bypass the worst of the puddles, wove slowl down the street. I asked him to drive past the cemetery and pause b the hillock upon which loomed the dark outlines of the two bric houses. There was sadness in my heart but also a sense of closure.

I had been able to reconnect, to come as a stranger and leave as friend. I had names and addresses in my notebook, lists of requests would fill once I returned home. Some families needed medicine that are not available there. Father Ivan said a new set of vestment would be nice.

This time we talked and laughed on the way to the hotel in Lviv.

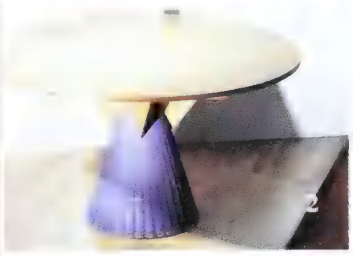
I often relive our visit, and I know now that people of good wi matter more than possessions or embroidered memories, more tha forcing out old truths. Because good and kind people invited us in my mother and I were able to touch the past and be healed. Katya too heartbroken to return, did not have the means to put the past t rest. My mother and I were very lucky.

Ania Savage is a free-lance journalist and university lecturer. She and her husband have two sons and live in a suburb of Denver, Colorado. She ha visited the former Soviet Union again this year, and is writing a book about her experiences there.


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2


3

1. SOLID WALNUT and a saucy shape transform the practical folding table. Designer Aldo Bartolomeo cut out finger holes to make the table easy to carry. *From StilDOMUS.*

2. A WICKER BASE and American cherry top make a strong impression in a table by Nico Devito. *From Pierantonio Bonacina. Available from Frederic Williams, through designers: 212–686–6390.*

3. THE CARVED spiral table by Karsten Krebs is just one example of the fine craftsmanship seen everywhere at this year's fair. *From Ceccotti USA: 407–369–0629.*

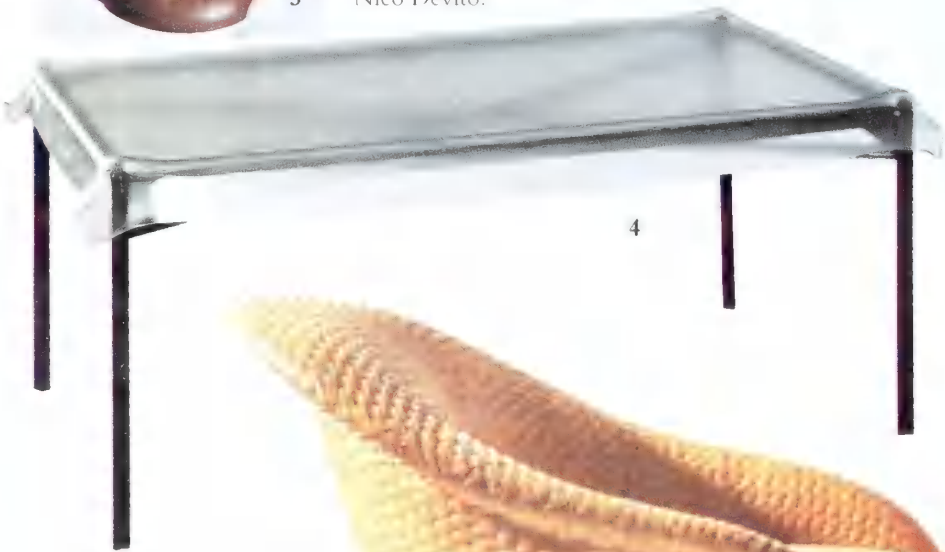
4. TEXTURED GLASS is draped like a tablecloth over an iron base. The designer is the ever-inventive Philippe Starck. The table's name: Illusion. *From FIAM Italia. Available from Cy Mann International, through designers: 212–758–6830.*



5. BENT WALNUT legs support a sandblasted glass surface shaped like a eucalyptus flower. The side table was designed by Carlo Berruti. *From Ratti.*


6

6. LACY WIREWORK and tassels make a two-tier stand pretty as well as practical. It's part of the Filo Di Ferro Collection. *From Mondo.*


4



7. LEATHER IS woven for these lovable chairs by Antonio Citterio in shapes that echo the


5

930s classics of Jean-
Michel Frank. Woven
ttan or a choice of wicker
eaves are also available.
rom B&B Italia. Available
rough Luminaire:
12–664–9582.

. A COATRACK
spired by a city high rise
oks like a sculpture.
esigned by Maurizio
uranti, the tower is made
f mahogany and has
ovable pegs.
rom Morphos.

. SIMPLE NETTING
dds romance to a
our-poster crib by Birgit
ohmann and Massimo
Aimi. One of the Milan
air's many appealing
esigns for children, the
naple piece has casters and
s easily disassembled.
Also available in white or
lue lacquer finish.
From Interflex Giovani.

0. CUSTOMIZE
our sleeping arrangements
with Toni Cordero's bed.
The corner poles come
with a choice of fanciful
ops including the sun, the
moon and colorful tassels.
From Sawaya & Moroni.


9

11. THE PLAYFULNESS
remains but the colors are
subdued in today's designs

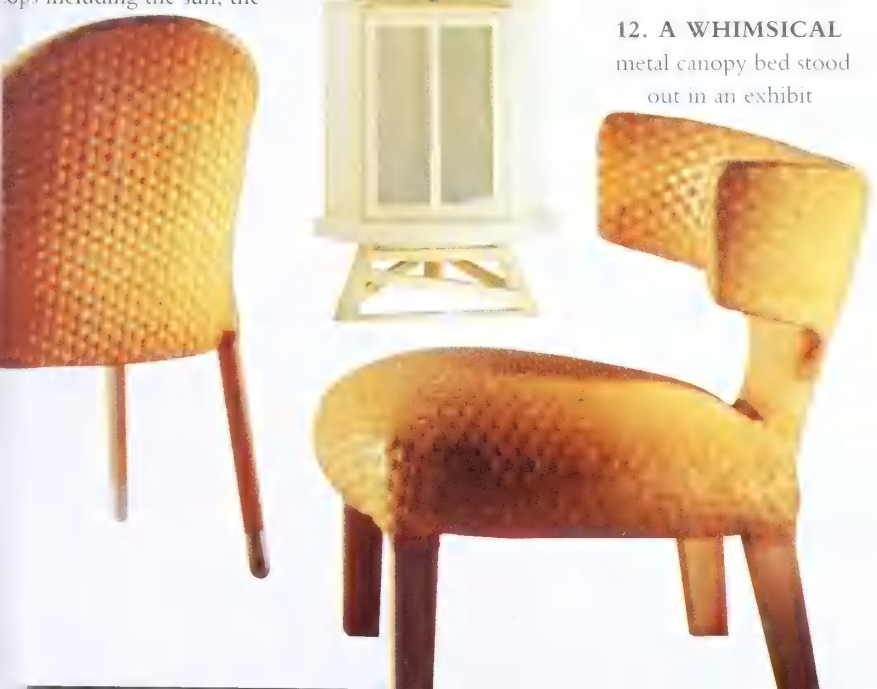

10


11


12

from Memphis. Case in
point: the bleached-oak
corner cabinet by Herbert
Jakob Weinand.
From Memphis S.r.l.

12. A WHIMSICAL
metal canopy bed stood
out in an exhibit



devoted to young
designers. The name of this
rising star? Riccardo
Misesti. *From Minimax.*

13. A HAIRPIN BACK
in aniline-dyed wood
gives great body to a side
chair called Lola. Designed
by Carlo Bartoli, the chair
has a leather seat.
From Accademia.

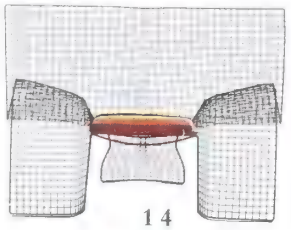
14. STEEL MESH
makes a generously
proportioned armchair



look light and airy. The
removable foam cushion
comes covered in cotton or
leather. *From Zerodisegno.*
Available through Zero U.S.
Corporation:
401–724–4470.

15. COLORED
aluminum is luminous in
the hands of France's
Pascal Mourgue. His chair,
dubbed Tutti Frutti,
has a painted wooden seat.
From Fermob.

16. CARVED SCROLL
backs give wood chairs by
Marco Mencacci a striking
silhouette. Cushions
come in several colors.
From Unitalia.


14


15


16


17

17. A HORSE
saddle was the inspiration
for the quilted-leather chair
by Vico Magistretti and
Francesco Binfarè. *From De*
Padova. Available through
Repertoire: 617–426–3865.

18. WICKER UPDATES
the traditional wing chair
for today. Studio Mazzer
streamlined the shape and
slipcovered the seat cushion
and ottoman. *From*
Vanaschin.


18

It's time for a change to Gallo.

There is no better way to enhance the subtle flavor of these chicken medallions and fresh spinach, than with our very special 1989 Sauvignon Blanc. Its crisp, clean taste is a natural complement to today's cuisine.

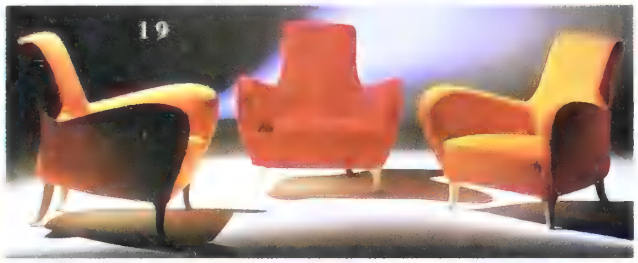





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MILAN 1992

More from Milan: Bold shapes and jolts of clear color turn wing chairs, tables, sofas and even lamps into designs that are anything but ordinary



19. SPACE AGE shapes make Prospero Rasulo's armchairs look both retro and red-hot. Your choice of leather or fabric upholstery. *From Poltronova. Available from Frederic Williams, through designers: 212–686–6390.*

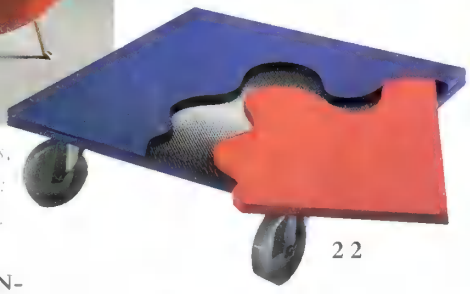


20. A CROWN-SHAPED seat in regal red tops short aluminum legs. The chair was designed by Leonardo Volpi. *From Edra S.P.A. Available through SEE: 212–228–3600.*

21. SQUARING OFF: Paolo Passerini reworked the shape yet retained the comfort in his armchair. *From BBB Over.*

22. THE PUZZLE table from the Paolo Nava collection has a hinged top that pulls apart to expand surface space. The casters make the table easy to roll across the room. *From Fratelli Longhi.*



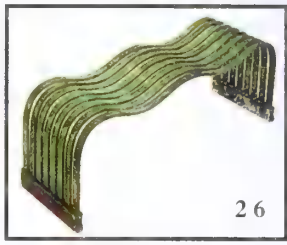


23. & 24. ALÌ AND BABÀ are the storybook names of these handsome sofas by Aldo Cibic. One is long and thin, the other short and squat. *From Ferlea.*

25. A CURVING iron frame is piled with luxurious down cushions for Jonas Bohlin's sofa. The designer covered the pillows in hand-painted canvas. *From Källemo AB.*

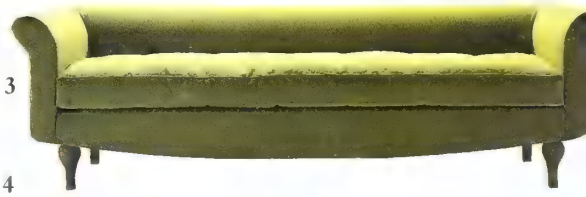


26. CATCH THE WAVE: The garden seat made of steel bands and a cast-iron base is by Sweden's Gunilla Hedlund. *From Nola.*





27. MISS SISSI is a diminutive, but prepossessing lighting design by Philippe Starck for FLOS. Eleven inches tall, the lamp is molded in two halves that snap together from base to the top of its integral shade. *Available in terra-cotta red, sea green, deep violet or opal white from Lee's Studio: 212–581–4400.*





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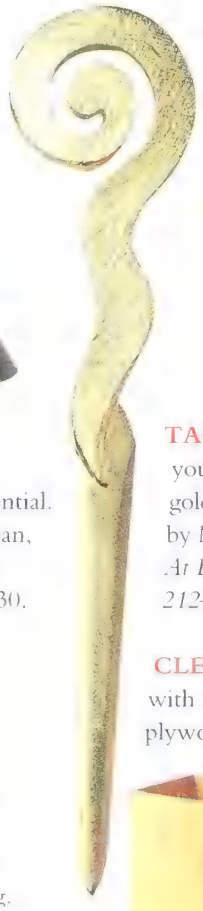
© 1992 VITABATH INC.



Today, home office accessories range from sleek to quirky. The bottom line: Your workplace can be as stylish as the rest of your house







GOOD READING
light is always essential. What works: a clean, cone-shaped table lamp by Flute, $130. *For stores: 312–738–0622.*

YOUR NUMBER?
The rotary phone is updated with bold coloring and touch-tone dialing. A brass bell sounds a nostalgic note. Also in cobalt blue, gray or solid black, $69. *From Cicena: 800–875–1213.*

TACKLE
your mail with the gold-tone swirl opener by Meryl Wait, $40. *At Bergdorf Goodman: 212–753–7300.*

CLEAN UP
with a simply styled plywood waste bin,



#170925, $49. *At Conran's/Habitat: 800–3–CONRAN.*

SIGN ON
the dotted line with a sterling-silver bamboo pen, $135. *At Tiffany & Co.: 800–526–0649.*

THE DESK
set (top right) includes: leather and plastic blotter; pearwood tray with inlaid dividers. Designed by Giorgio Pizzitutti and handmade in Italy, #70406, $250. *At the Museum of Modern Art Design Store: 800–447–6662.*

READ THE FINE PRINT
with a magnifying glass designed by Mark Weisbeck. Brushed-aluminum handle holds a three-power lens, #70519, $38.50.



At the Museum of Modern Art Design Store: 800–447–6662.

FILE UNDER "D"
for distinctive: A woven rush and leather box holds legal size Pendaflex files, $180. Letter size also available. *At Wolfman-Gold & Good Co.: 212–431–1888.*



ALWAYS ON TARGET:
jewelry designer Lisa Jenks's cast pewter paperweight, $100. *At Elements: 312–642–6574.*



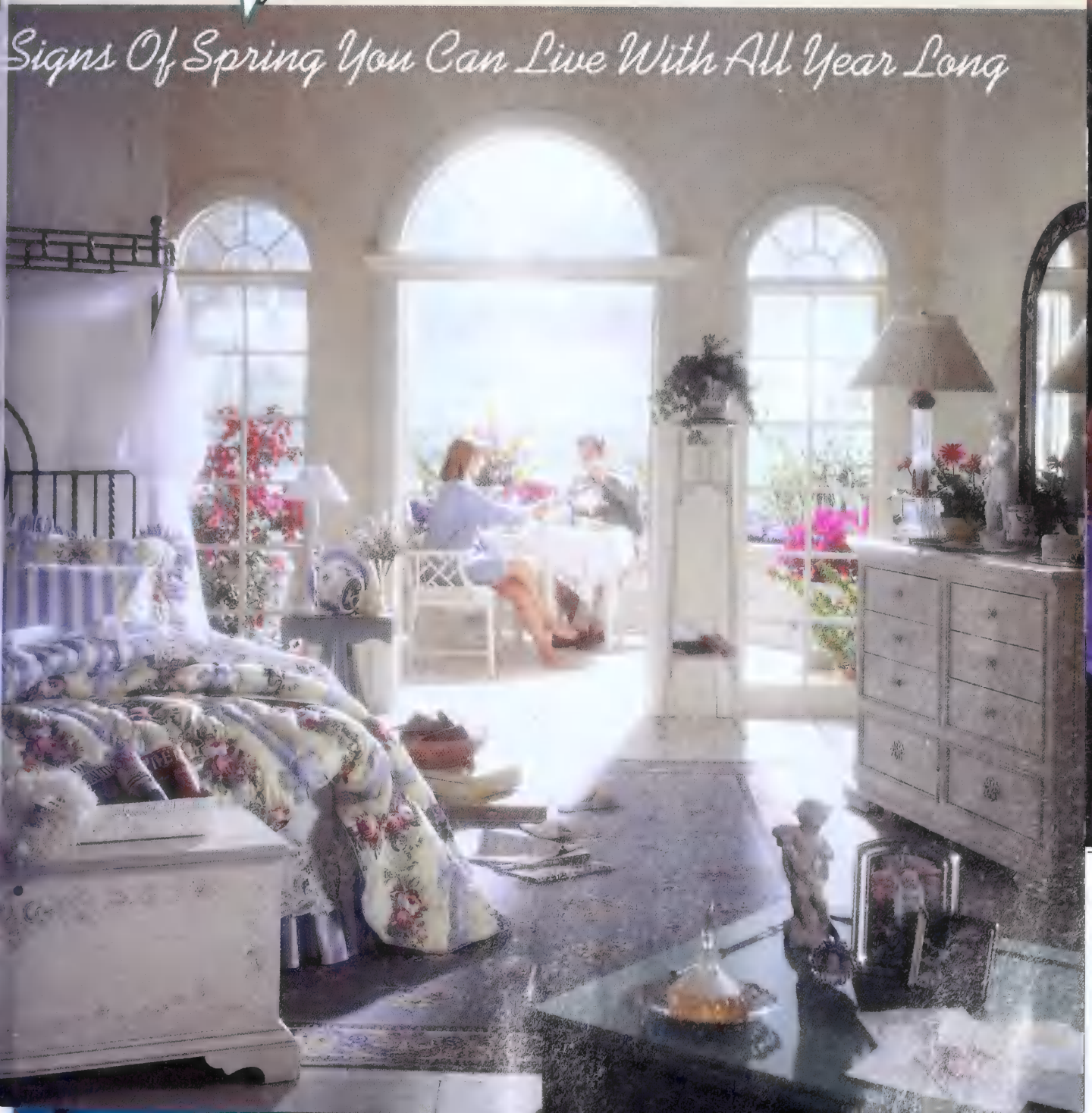


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Veranda by Lane®



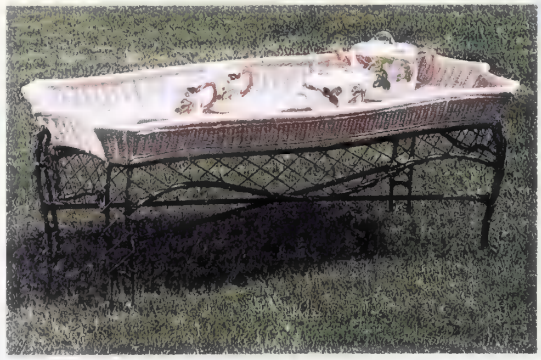


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Hot pink and orange ice plant flowers and spiky New Zealand flax at Rancho La Puerta in Baja California

Xeriscaping

It means you can have a lush, colorful garden that doesn't drink the earth dry

A HOUSE IS JUST NOT A HOME without a lawn. At least that's how most Americans seem to feel. Turf grass is our number one garden product. And if suburban garden centers had their way, the country would be one 3,000-mile-long emerald green carpet running from Maine to California.

This national obsession is unfortunate because a lawn soaks up water like a giant sponge. And when you consider the gas and oil needed to mow, it becomes, as California nurseryman John Greenlee puts it, "a net ecological disaster." But if a growing number of horticulturists and landscape designers who are pioneers of "xeriscaping"—water-efficient landscaping—have *their* way, that thirsty green turf we keep trimmed to the quick will give way to something far more ecologically sound and far more exuberant.

Xeriscaping (pronounced as though it start with a Z) might mean a wildflower meadow terraced beds of succulents, a field of flower ing ice plants, or an apple orchard. "You ca even do a formal Italianate garden, if that' what you want," says Greenlee. "Substitut germanders for boxwood hedges and cypres for yews. And instead of azaleas, use roc roses—you get the same color."

Xeriscapers must counteract the myth tha dry-gardening creates a brutal landscape o uninterrupted brown. "People think that a you can have with minimal watering is grav el and cactus," says James deGrey David, landscape architect in the dry hills of Austin Texas. "In fact, xeriscaping opens up a kalei doscope of possibilities."

The xeriscaping movement (*xer* is Gree for dry) began in Denver in the 1970s, sprea rapidly through the West and Southwest an is taking hold nationwide, as once-sogg states like Maine, Pennsylvania and Alabam experience water shortages and occasiona drought. Every region of the country has >


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indigenous plants that require little water, and some desert favorites—*sansiveria, hesperaloe parviflora* and *liatris*, for example—do well as far north as Boston.

Four of xeriscaping's leading proponents are John Greenlee, author of *An Encyclopedia of Ornamental Grasses* (to be published this winter by Rodale Press); Isabelle C. Greene, a Santa Barbara landscape architect who has designed more than 300 gardens; Christopher Drayer, consulting landscape architect at Rancho La Puerta, a fitness resort in northern Mexico; and James David, a landscape architect and nurseryman who specializes in plants native to his home state of Texas.

Each designer has his or her own unique aesthetic, but all agree on one vital point: It is a waste of energy—human and planetary—to try to grow things that demand far more water than nature can readily supply.

"You cannot take something from an area that gets forty inches of rain a year and plant it somewhere that gets ten," says Greenlee. His own design practice is based on the use of ornamental grasses which thrive in a dry climate. In his nursery in Pomona, California, he stocks over 200 varieties of Mediterranean and native grasses. Greenlee likes them against the bold modern architecture many of his clients favor. "Nothing adds movement to a landscape like grasses rippling in the wind," he says.

Greenlee is particularly excited about burgundy giant fountain grass, an ornamental with red ribbonlike plumes (*pennisetum*); edible lemon grass (*cymbopogon citratus*), from whose fragrant greens soup can be made; and the sedges (*carex spp.*), native California ground covers that grow in sun or shade. He plants the grasses as he would herbaceous plants—tall for screening, medium for accent and miniatures in lieu of lawn. "Let's not outlaw lawns," says Greenlee, "but we need to make them smaller and we need to educate people to the beauty of gold and rust, silver and gray'—all colors characteristic of plants that need little water.

Isabelle Greene, a native of southern California, where water allotments are among the most stringent in the country, excels in soft-toned schemes—drought-tolerant gray and silver gardens. Greene's aesthetic is different from traditional gardening, which is based on European models. "Xeriscaping ideas cannot be easily spliced into European traditions of axial gardens with straight lines," she says. "You have to think in new ways."

And Greene does, with the terracing she has become famous for—the construction of raised concrete-walled beds, variously inspired by the terraced hills of the Middle East, the rice paddies of Indonesia and the patchwork farms of the American Midwest. In these beds she creates a tapestry of forms and textures. She may, for example, juxtapose cloudlike masses of pewter-gray *Artemisia* 'Powis Castle' against the strong verticals of big-leafed agave, or use a sweep of aromatic lavender above near-white snow-in-summer (*cerastium tomentosum*). Chalky succulents and pale, fuzzy lamb's ears are punctuated by the sculptural forms of yucca and aloe.

> "People mistakenly think that all you can have with minimal watering is gravel and cactus," says a Texas nurseryman

"Tender, herbaceous green leaves are what we have been used to seeing for a long time," says Greene, "but fortunately people are no longer insisting on those ideas."

Landscape architect Christopher Drayer has created a virtual fiesta of color on forty acres at Rancho La Puerta on the semi-desert slopes of Baja's Sierra Juarez. All are fed by a drip irrigation system (partially using recycled wastewater), or not at all. Drayer uses some plants that are mainly Californian and Mexican natives as well as those indigenous to Mediterranean-like climates (including South Africa, Australia, and the west coast of South Amer ca). Hillsides are swathed in fat-leaved ic plants (*malephora*), a succulent ground cove and drifts of hot-pink rock roses studded he and there with spiky agaves. One of his al purpose favorites, for appearance and arom is Cleveland sage (*salvia Clevelandii*), an orna mental shrub that grows to three feet hig and whose leaves are used for herbal wrap Curry plant (*helicrisum angustifolia*), silver gray and fragrant, lion's tail (*leonitis Leonuris* a South African native with bright orang flowers on a tall stem, South African aloe and prickly pear cactus, their spines backlit b the sun, all contribute to the seemingly e fortless effects at the resort.

Drayer has this advice for would-b xeriscapers: "Find the plants be adapted to your climate," he say "Use them in an easygoing way, s free from confined flower beds."

James David would agree. Garden his Austin nursery, specializes i Texas's rich heritage of native plant The most popular plants in his nurser are all Texas natives: western mountai laurel (*sophora secundiflora*), a local cra apple called 'Blanco', salvia, verben bluebells and columbine varieties. "People ar also looking back to plants their grandparen grew," says David, "old-fashioned perennia like hollyhocks, daylilies, native irises." Lo maintenance all, and none of them nee much water.

Although awareness of xeriscaping is un doubtedly growing, Greenlee confesses tha people in the movement sometimes pray for dry year to put the concept over. "You wi never be affected until you have only twenty five gallons of water per week. You ca shower with it, or you can water your lawn."

As for that giant sponge now blanketin most front yards, its days may be numbered Once xeriscaping catches hold in a big way gardeners all over the country are likely t start sniffing, "Sorry, I don't do lawns."

Cara Greenberg writes frequently for House Beautiful and also has a weekly column in the Styles section of the Sunday New York Times.



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The incomparable Billy Baldwin

His decorating was stylish but not trendy, luxurious but not pretentious, and was dedicated to pampering the truly chic

IT COULD BE SAID OF Billy Baldwin that he was the most beloved interior decorator of his time. In fact, given the sharp-tongued tendencies of the design world, he might go down in history as the most popular decorator there ever was. It is not difficult to explain this. He was, to use his favorite word, the most attractive person anyone could imagine. Armed with a keenly intelligent mind, a delicious gift for conversation, which never ignored the importance of facts, and perfect manners, which kept a rein on his always amusing stories, he was the best possible companion.

His taste—central to his career as a decorator—was full of paradoxes. He loved luxury, but he abhorred conspicuous richness. His aim was to be stylish at all times, but trendiness could not have been more remote from his work. He had the instincts of a modernist, but the framework within which he worked was classical and traditional.

In his autobiography, a not altogether successful memoir dictated before his death, he laid out clearly the things in life that meant most to him. He felt that breeding was a crucial element in the makeup of any really worthwhile person. Because he was unpretentious himself, his opinions about the status of others did not seem particularly harsh, but people with common or vulgar ways never got very far with Billy.

He grew up in a family that noticed the material side of life and cared about its own impression on the world. Not many figures in history have described their father's wardrobe as being a threat to the family's financial stability; Billy's book, however, is full of comments about his father's sartorial extravagance (a reminder never to discuss one's tailor's bills in front of the children). In conversation, Billy would never have spoken of his parents in such a way. His code of behavior would not have permitted it.

Billy's own wardrobe was immaculate and handsome. Usually he was dressed in a perfect Anglo-American way, with a trace of the Duke of Windsor, who was, after all, part of Billy's world. Wallis (the Duchess of Windsor) was born in Baltimore and so was Billy. The old-fashioned hunt-country ways of that part of the world were both an influence and an ideal to the very elegant man who left there in his thirties (he was born in 1903), after having worked in the decorating business in Baltimore, for a career in New York.

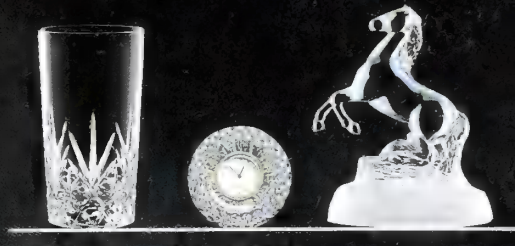


In Mrs. Clive Runnells's Florida house, Billy Baldwin used a Jean-Michel Frank table in front of a Syrie Maugham sofa.

He began that career as an assistant to Ruby Ross Wood, a legendary figure in the design world, who had come to New York from Georgia and therefore shared Billy's reverence for southern manners (you understand that Baltimoreans consider themselves southern). Mrs. Wood, as Billy always referred to her, was married to a fox-hunting man and lived the kind of life Billy admired. So, from the moment he arrived in New York in 1935 until Mrs. Wood's death in 1950 Billy worked in close association with a mentor who seems to have been the most sympathetic of employers. She also possessed the gift of really *great* taste. Without ever undergoing any wrenching changes, his style developed in an uninterrupted flow. >

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More than anything else, the force that shaped Billy's life and career was his love of a kind of stylish glamour tempered by a concern with being correct. To Billy, many of the elements of decoration that are so popular now were hopelessly excessive and even vulgar. His love of cotton materials is well known. The silks that he used in city rooms were always understated and retiring, resembling cotton some of the time. He often preferred paper lampshades to silk ones. When he wanted an effect to be rich, he sometimes used velvet, particularly a silk velvet from France with a pattern of little squares. If his curtains were topped with valances, the valances were tailored and plain.

Although Billy used English furniture frequently, the English house was not an inspiration to him. A version of Parisian chic was much more up his alley, and long before anyone in New York talked about Madeleine Castaing, Billy was tearing around from client to client using her paisley carpets, her twisted rope stools and chairs, and completely getting her point. Historic styles were not of great concern to him, either. What *was* of interest was the style of the times. His rooms were not trendy; they were, however, rooms for people of fashion and they were very much up to date. As an admirer once said of him, he knew how a beautiful, chic woman should live. He understood all the facets of housekeeping, and the people he worked for usually fitted his concept of the ideal.

Two of Billy's greatest friends, who would have enormous influence on him, were themselves people of great personal style, involved professionally in the world of fashion and design. One of them was Pauline Potter, who later became the baronne de Rothschild. Born in Baltimore like Billy, from her earliest years she showed incredible interest and originality in her approach to fashion. She designed and she decorated. Everything she touched had great flair. The single most important characteristic of her early decorating style was her fondness for rooms that were nearly empty, a few pieces of very good furniture arranged not for large crowds but to show off the quality of the pieces themselves and to create an atmosphere, if not of deep cozy comfort, at least of great visual beauty with a bit of a shocking effect as well. Her rooms in her French homes, in Paris and at Mouton, were seminal, trendsetting exercises in exotic, luxurious originality.

Another friend and mentor for the greater part of Billy's adult life was Van Day Truex. Van was born in Kansas in 1904, a year after Billy's birth, and he came to New York, where he attended the Parsons School of Design. He eventually became the head of the school's Paris branch. Van's style was more modern than Billy's, more progressive in its outlook. Through Van, Billy was in touch with current design trends, especially those in Europe and particularly those in Paris. That fact had a huge influence on how Billy viewed the modern world of decorating. Van was a great admirer of Jean-Michel Frank and passed that admiration on to Billy. One of the trademarks of Van's style was the woven straw Jean-Michel Frank chair, which became a staple in Billy's decoration of both summer and winter rooms. Straw, rattan and bamboo appeared constantly in his schemes, always lightening the effect of his rooms. Van and Pauline Potter were legendary figures because of how they dressed, how they decorated, and how they entertained. It was this thorough view of what people do in their beautiful rooms that meant so much to Billy and was central to his way of decorating for his clients.

> Billy's ideal was an unostentatious daily life of original and personal refinement

The great clients whose names come to mind immediately were also people of tremendous personal style, real glamour, and sometimes even beauty. For years Billy did a number of houses and apartments in New York, in London, outside of London, and in Portugal for Mrs. Gilbert Miller, the famous and very rich Kitty Miller, who wa eternally best dressed, and a great, grea hostess. She conducted all of this busy stylish life in rooms created for her by Bill Baldwin. Her apartment at 550 Park Avenu was enormous and pale and immaculate, ex uding that instant sense of fantastic house keeping that could be perceived the minut you stepped through the door. The bi drawing room, which was really two room that had been thrown together by Billy, wa renowned for the Goya portrait of the littl boy in the red suit, which hung on th wall between the windows opposit the fireplace. For half of every year hung at the Metropolitan Museum o Art. Mrs. Miller's father, Jules Bache had left it jointly to her and to the mu seum. As she grew older, it becam annually more difficult for the Met t get the painting back.

The furniture was French and light i scale, covered in unobtrusive silks in sof tones. The curtains, equally light, were mad of striped silk and, rather than having elabo rate trims and valances, they were made i the simplest possible way, trimmed with self-stripe and hung from a very plain to molding covered in the same material as th curtains themselves. The house in Portuga that Billy decorated for the Millers in the six ties was loaded with the straw furniture an Porthault printed cotton and white plaste lamps that by then were a trademark of hi style. Some of this look dated from the thir ties, when he first arrived in New York, an it calls to mind Frances Elkins, another hug influence on Billy. A characteristic of Billy' work is the fact that he never abandone the trademarks that he loved so much; o the other hand, he did not allow them t become dull-looking and ossified.

Another of the grand clients important t Billy for a long period of time was Mrs. Cliv Runnells, whose houses in Lake Forest, Illi nois, and Hobe Sound, Florida, he worked o for over twenty years. Mrs. Runnells was an other of the chic ladies who typified Billy' ideals in decorating, in fashion—and in soci ety, for that matter. Mrs. Runnells's house >

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in Hobe Sound was all blue and white, with lots of white lacquer, navy blue upholstery piped in white, white rugs and red Chinese and Japanese lacquer accessories. Strictly symmetrical in a way that Billy often preferred in large rooms, and with a thirties look to the upholstery, the room had the sleek, well-organized feeling that infused all of his work.

One of the most famous people Billy worked for was Cole Porter, and one of the most celebrated jobs he ever did was the composer's Waldorf Tower apartment. Decorated in the fifties, its atmosphere was one of spare, luxurious French refinement with no sense of clutter. In fact it was decidedly sparse-looking. The drawing room had beautiful antique parquet and groups of rather delicate French furniture arranged on antique carpets that created "islands" on the floor. The walls were hung with 18th-century Chinese export wallpaper. The library, the most memorable room in the apartment, had shiny tortoiseshell lacquered leather walls. All around them were brass bookshelves in a Directoire design that were filled with Cole Porter's everyday books, not just those in fancy bindings. The furniture in the room was covered in beiges or in tan leather. The carpet was off-white. The furniture consisted of polished wood pieces in Louis XV and Louis XVI styles. The whole atmosphere of the room was very tawny and calm. This library was one of those great decorating feats that captured the imagination of everybody who saw it. It was widely copied in every possible respect.

At the same time that Billy was doing this legendary apartment, he was given another interesting hotel commission, the St. Regis apartment for Mr. and Mrs. William Paley. Like Mrs. Miller, Babe Paley was a paragon of best-dressed glamour, as well as a great beauty. The Paley style was a source of awe to many who encountered it. The drawing room in the St. Regis apartment, with its Beaux-Arts bronze-doré-and-marble mantel and high ceilings, was hung in shirred paisley with a soft brown background. The resulting effect of this shirred material was rather stuffy, unlike his more characteristic crisp, hard-edged look. But he dealt with it in a light-handed way that prevented the stuffiness from becoming overwhelming. The furniture was covered in light-colored materials or in the paisley of the walls. On the floor there was a beautiful needlepoint carpet. Overhead hung a 19th-century Venetian chandelier containing a pair of struggling blackamoors and a clock of Brighton Pavilion chinoiserie. The upholstered furniture in the room had the lines, if not the finished details, of the Second Empire, a style that Billy used sparingly at a time when others in America were not using it at all. He always modified it and translated it into a cleaner design, but he was careful to retain the proportions of the original frames, the rope-twisted stools, and so on, that are so much a part of this now popular period of decoration.

One of his great decorating feats was Cole Porter's Waldorf Tower apartment

Another room of Billy's that was a landmark in decorating, not only because it was very bold and photographable, but also because it belonged to a woman of overwhelming style, was the drawing room on Park Avenue that he did for Diana Vreeland, then editor of *Vogue*. It was, as she so often said, meant to look like a garden, but a garden in hell. The material he used in both the drawing room and the bedroom (although in different colorways) was the large, overscale pattern of leaves and branches printed in France, taken from the designs of Indian prints and Indian embroidery. This room managed to have a clean look because of the way Billy approached the design of the banquettes and the upholstered furniture and because of the orderly way in which the clutter was arranged. It was, in fact, wildly cluttered, with collections everywhere of horn, tortoiseshell, porcelain, and wooden objects. The tabletops were so full that there was no place to put a drink.

Later in his career he decorated a large Georgian-style house in Washington fo Mr. and Mrs. William McCormick Blair Deeda Blair is another one of Billy's idea ladies whose clothes, food and flowers ar all part of the aura of the complete crea ture of fashion that he so admired. Th house in Washington, more than mos houses, has a coherent, allover effect tha Billy achieved with Mrs. Blair by impos ing on it a strict rule of design, col or and style. Most of the furnitur throughout the house is Louis XV with lesser touches of Louis X thrown in. The color scheme, al ways based on off-whites, has as it main accents greens and browns c green and pale blues. The pattern used are clear and sharply defined There is a prevailing sharpness of line tha lends to every room a sparkling clarity tha feels continuously new. Billy, after al used geometrics before anyone else. Th Blair house was, and is, a tour de force c cool freshness. At the same time it con tains the promise of luxury that made s many of Billy's houses deliciously inviting

The most luxurious of all houses, wit the most mysteriously understated subtlet imaginable, are those belonging to Mrs Paul Mellon, for whom Billy worked a well and whom he admired with the sam fervor as do all those who are familia with her genius. Mrs. Mellon probabl came closest to Billy's ideal. Despite hi love of uncluttered understatement, hi real passion was for that rare individua whose consuming interest in living an whose brilliant taste combined to produc a house, a garden, a collection and wardrobe perfectly suited to a subtle an unostentatious daily life of original an personal refinement. It was a very roman tic notion, but he never gave it up.

This is an abridged chapter from Mark Hampton's new book, Legendary Decorators of the Twentieth Century, *which will be published by Doubleday in October. He is also the author of* Mark Hampton on Decorating *and is a world-renowned interior designer based in New York.*

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Frontier classics

When the first settlers moved west in the 1820s they took with them a new building style—Greek Revival. There is no better place to see surviving examples than western New York

FROM SYRACUSE TO FREDONIA you can hardly avoid them. Around every corner of a country road and on every main street of the little forgotten towns, a white wooden version of the Parthenon pops into view. It might be as large as a four-on-four mansion or as small as a single square room. It might serve as a farmhouse, a Masonic lodge, a garage, a barbershop, a town house or a bank. Whatever its size or use, the building looks like a Greco-Roman temple, with pillars, a portico and often a triangular pediment.

Beginning around 1820 a wave of immigrants moved out of Boston, seeking fat farmlands. They carried—like Bibles—the British-derived carpenter's manuals that taught them to build a new kind of house, in a style now dubbed the Greek Revival. For all its stateliness, the style was not patrician. It had little of the blue-blooded gentility of Thomas Jefferson's agrarianism and none of the stiff Georgian formality of the Boston patriarchs. It expressed a new, popular idea of democracy—a sense that anybody could do anything.



A floral frieze (top) above the door of a house in Ashville, a tiny hamlet in western New York. Above: Geneva's Rose Hill, one of the greatest temple-form mansions.

The settlers of this first frontier thought that by sheer know-how a person could make a thing of beauty. And their buildings symbolized the wish to live as freshly and vibrantly as the ancient Greeks had done. They wanted not to defeat the wild landscape, but to inhabit it harmoniously.

The Greek Revival style spread quickly along the newly built roads, turnpikes and especially the canals that provided access to interior America. It bounced over the empty plains to the Far West, where ships carried it as far as Oahu. By the Civil War its first impulse was spent, but the still-united nation was dotted with thousands of little temple-form houses, offices and public buildings.

Nowhere did the Greek Revival flourish as it did among the hills, valleys and lakes of western New York State in towns >

BY WILLIAM BRYANT LOGAN

like Cazenovia and Skaneateles, Geneva and Fredonia. This was the first frontier, founded when the road builders and canal diggers pushed civilization out from the depleted farms of New England and the poor hills of the Catskills region into the rich brown dirt around the Finger Lakes and along the shores of Lake Erie and Lake Ontario.

When these workers were done with the thoroughfares, many of them turned to carpentry and so became the literal builders of the Greek Revival. They forged in this wilderness a harmonious pattern of towns and farmsteads that still has not been wholly destroyed.

The best way to see this landscape is to follow the roads that were its arteries. True, the old turnpikes are now rural byways or buried under eight lanes of freeway, but along their surviving stretches you can still see evidence of one of the richest local cultures America has ever known.

Even in downtown Syracuse, amid the splendid piles of the later 19th century, the Greek impulse of harmony persists. The Erie Canal Museum (at the corner of Erie Boulevard and Montgomery Street) is a compact expression of that impulse. It preserves one of the original weighlocks of the canal, structures on which whole barges were weighed in order to calculate their tonnage and their tolls. The building, a square-pillared Greek Revival, was left high and dry when the canal's path was shifted north, and it now houses an extraordinary small museum. With a canal boat set in the weighlock as its focus, the museum presents a capsule history of the whole region, showing how farming, commerce and invention worked in concert for several decades.

To get an idea of what the old culture was like, however, you must escape the suburban culture of Syracuse and head southeast for Cazenovia. (En route you will pass Fayetteville and Manlius, each with good examples of Greek Revival houses, but only the dedicated architecture watcher will want to look for them in the undistinguished sprawl.)

Only nineteen miles from Syracuse, Cazenovia is another world. The gateway to the Finger Lakes region, it is one of the great troves of residential architecture in America: Georgian, Greek Revival, Second Empire, Gothic Revival and Shingle Style. Set among forests, hills and broad fields of corn at the side of Cazenovia Lake, it hardly looks different now from the way it did in the 19th century.

The Greek Revival is everywhere. Before you come into town on Route 92, keep an eye out for a cobblestone house barely visible on the right just past West Lake Street. Not the typical Greek Revival house of white clapboard, this one is made of successive courses of beautiful matched reddish cobblestones. On Albany Street (#9), an immensely tall Ionic-columned wooden house has been made into law offices.

Farther down Albany Street in the center of town, the John Williams house, circa 1840, is now the public library. It has later additions, but the broad, hip-roofed outline gives it a solid look. (The Greek Revival wellhouse beside it is one of the few such structures surviving.) The library's contents are as interesting as the building itself. Climbing the broad staircase, you come to a tiny museum and its jumbled collection. Housing everything from an Egyptian mummy to a huge stuffed rattlesnake, from an assembly of stuffed birds to the skulls of African gazelles, it is a real cabinet of curiosities—collected by a gentleman of leisure who obviously believed that wealth was meant for the purchase of knowledge.

At Cazenovia's main crossroads, where Albany intersects with Lincklaen Street, drive uphill on Lincklaen to see the whole range of Greek Revival architecture. House after house lines the ascent—some with Doric columns, some with Ionic, some with a tiny porch, others with a full portico—each becoming more elaborate as you climb. At the top of Lincklaen Street is Sage Hill (#107), a splendidly proportioned Greek Revival mansion. Almost square in outline, with five fluted Doric columns, it looks out over the heads of the other buildings and into the surrounding landscape.

As you drive west from Cazenovia on Route 20, the descendant of the Genessee and Cherry Valley turnpikes (first roads into >

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what was then the wild Northwest of America), you will be traversin the heights of America's progresssive rural civilization. This regio flowered as few places in America have done. Out here, Jethro Woo invented the cast-iron plow. The Free Soil Party (which opposed th extension of slavery into new territories) was founded. William Seward the fiery abolitionist who was Lincoln's secretary of state, bought lan for Harriet Tubman, leader of the Underground Railroad, to live on Elizabeth Cady Stanton and Susan B. Anthony held the first conven tion of the Women's Suffrage Movement in 1848. John D. Rockefelle and George Eastman, who perfected the Kodak camera, were bor here. And a Scots immigrant invented the drainage tile, a system o pipes that drained waterlogged soils and made it possible to cultivat millions of acres of once-untillable land.

Every sidepath along Route 20 leads to fine examples of the Gree Revival, and each small town (Fabius, Tully, LaFayette, Marcellus an Camillus) has its complement of Masonic temple, temple-form house riverside mills and farm fields. In Marcellus there is an exceptional— and unusual for this region—brick house, built in Greek styl (#18 North Street). Stop in LaFayette, which is full of apple orchard to buy some cider for the road.

The next great town, Skaneateles, is set on a lake from which it take its name. By now you may think you have seen every variation a tem ple-form building can take, but the houses of Skaneateles are guaran teed to wake you up. On Leitch Avenue, a few doors up the hill fro State Street, a wonderfully arrogant house (#19) declines to face th street, leaving the visitor to study its back. Around the side of th house, however, you can see the striking columns which look directl down at the lake: Sharply grooved instead of fluted, they have mar velous, complex capitals that mix floral forms with simple squared lines

At the west end of town, turn left on Genessee Street for mor remarkable houses. Number 62 looks stoop-shouldered because o later additions, but its fundamental gestures are lovely indeed. Th columns are unusually slender, with strange cutout capitals, an the doorway, flanked by small Ionic columns and slender windo lights, is magnificent. Another left on West Lake Street leads t Roosevelt Hall (#83), one of the best Greek Revival mansions i the region, with rows of Ionic columns on each facade, one facin the lake, the other the fields.

West of Skaneateles, Route 20 crosses through three large town each the setting for a chapter—or footnote—in American history Auburn, the home of William Seward; Seneca Falls, where Stanto and Anthony held their suffrage convention; Geneva, the home o John Johnston, inventor of the drainage tile. (The William Seward Harriet Tubman and Elizabeth Stanton houses are open to the public.

Geneva is the largest of these towns. Main Street, which now run through the campus of Hobart and William Smith Colleges, has man fine examples of the Greek Revival, but one of the greatest temple form mansions of all, Rose Hill, gazes at the whole city from acros Seneca Lake.

To get to Rose Hill, take Route 96A south just before enterin

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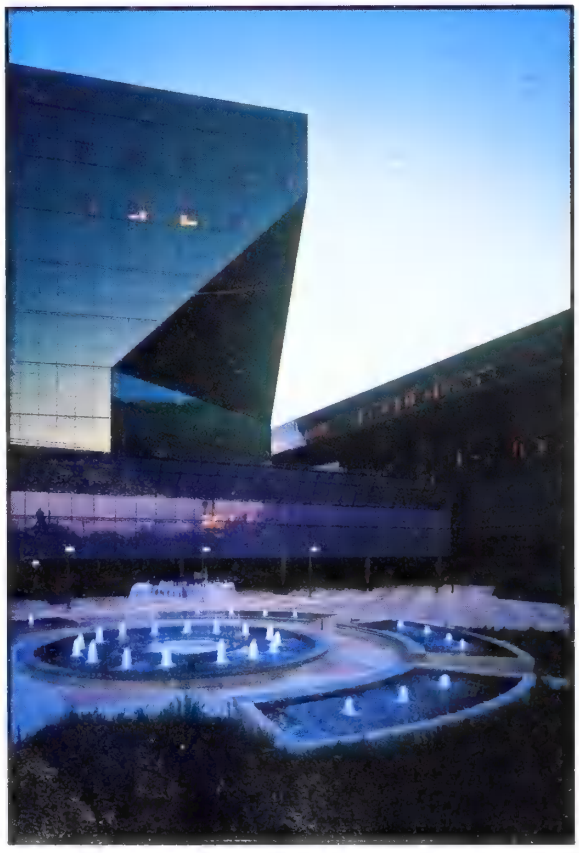


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Geneva. Once you are on the right road, you cannot miss it. Four times the size of the average Greek Revival house, it has six Ionic columns that look down on the town, as if to say, "Your existence depends upon the produce of my fields." The dentillation of the pediments and the patterns worked into the wood of the doorways are highly elaborate; at the rear, six simple square columns frame a two-story porch. Rose Hill is maintained as a museum, its 21 rooms furnished with American Empire furniture.

Drive farther west along Route 20 and then turn north for the Genessee Country Museum in Mumford. Director Stuart Bolger has gathered a town's worth of remarkable structures from all over the surrounding countryside, dismantling and rebuilding them. This is the best place in New York State to study the course of 18th- and 19th-century architecture, and it is especially delightful for the Greek Revival. Bolger has assembled a whole main street of rescued Greek Revival shops with simple pedimented fronts. Once all the towns of the region would have looked something like this.

When you return to Route 20 and head west, you will go through more small towns, each with its Greek-style survivors, but now the hills are more numerous and the architecture more modest. As the land grew poorer, the Greek Revival sputtered out, only to bloom again on the other side of the Allegheny Mountains in Chautauqua County, where the broad fields and rich agricultural land were more hospitable to the classical mode.

Once you reach the Southern Tier Expressway, head straight west for Fredonia, where Route 20 along the shores of Lake Erie as well as the country roads that surround Chautauqua Lake are thick with fine examples of the Greek Revival style. Two handsome Greek Revival mansions—built by Elijah and William Risley, seed merchants—dominate Risley Street in Fredonia. To the south, Westfield's East Main Street has several notable houses and, at Pearl and Washington streets, a strange hybrid—the J. Henry House—with Italianate bracketing, square porch columns and wonderfully arabesque tulip-form capitals on the pilasters.

In the extreme southwest corner of New York State is a village so small that it is not even found on state maps, but here, in Ashville, you will see a small house that is one of the great monuments in this part of the world. (To get there, go first to Panama, where you will find a road sign for Ashville.) In Ashville, turn left on County Route 43, and just beyond the turn is the house. No one knows who built it. It has no portico, no porch, no freestanding columns. But the two-story, hip-roofed building is beautifully proportioned and the whole facade is like exquisite cabinetwork, its fluted Ionic pilasters topped with unusual freehand floral capitals and strange curved rows of dots.

This little homemade temple is the perfect expression of the settlers' faith that every small town had the means—and the inalienable right—to make a beautiful, fulfilling culture of its own.

William Bryant Logan, who writes often for House Beautiful, is currently writing a book on the anatomy of soil to be published in 1993.

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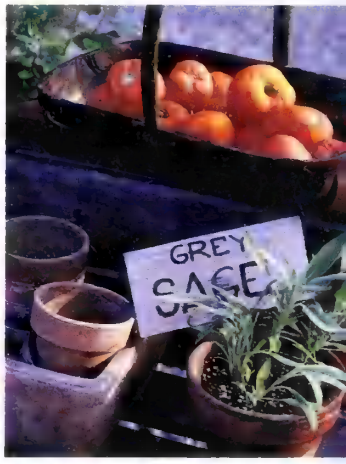
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In R.J. Vickers's herb garden (above and left) green and gray santolina are planted in perfect quadrants around an antique armillary sphere (detail, bottom right). From top right: A weatherworn gazebo houses dried flower wreaths and pottery beehives; terra-cotta finials on a gardener's shelf; sage and other herbs sit in earthenware pots.

A general store for gardeners

At his Connecticut herbery R.J. Vickers offers planters, parsley and sage advice

R.J. VICKERS LIKES TO see children poking around in his herb garden, smelling the sage, thyme and scented geraniums. "They're absolutely amazed that those smells come from plants and not bottles and jars in the kitchen," he says.

People come from far and wide to the four corners of Hadlyme, Connecticut, to Vickers's Herbery at Rainbow Valley Farm. Easygoing and knowledgeable—he has a master's degree in horticulture—the lanky Vickers presides over a group of weathered buildings.

At one side of the crushed-rock driveway is the antiques barn, where garden ornaments are sold—watering cans, urns, a sundial inscribed in Greek and Old English. There is an octagonal building for dried flowers and wreaths. Outside it, wooden troughs hold tiny herb plants, their names on old wood shingles.

Vickers, whose main business is garden design, has a new project in the works: a cutting garden for his nongardening customers. "For a few dollars we'll give anyone an eight-quart berry basket and let them fill it up."

BY TRACIE ROZHON



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Ralph and Terry Kovel tell you where it's from and what it's worth



Q. Please tell me about this vase, which has been in my family for 22 years. The body of the vase has a white banner with the letters "SPQR," and the bottom has a blue line drawing of a roosterlike bird with the number 26.

A.L., Edgewood, NY

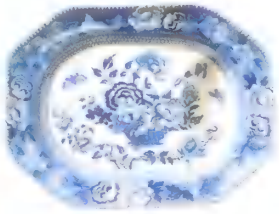
A. You have an early-20th-century version of a 17th-century Roman majolica vase. The letters refer to the Latin abbreviation for "The Senate and People of Rome." The rooster mark shows up often on majolica made in Italy from the late 1800s through the early 1900s. Large decorative pieces like your vase are back in style, and sell for $250 to $350.



Q. When we bought this chair the dealer said it was Austrian, circa 1835. Back, front and seat are upholstered and the veneer appears to be mahogany. The seat has coil springs and the seat frame is made of three pieces of curved wood. Do you know the value?

J.H., NYC

A. Your chair is in the Biedermeier style, which was popular in Germany and Austria during the 1830s. The frame construction you describe was used in the 19th century, but the springs are probably a later addition. Because Biedermeier pieces are in demand, your chair is worth about $2,000.



Q. Three years ago I picked up this platter at a secondhand shop for $75. Can you tell me its value?

D.S., Palm City, FL

A. Many flow-blue patterns can be identified by the border design. Peonies and leaves were used by John and Richard Riley of Burslem, England, between 1814 and 1828. You made a great buy because the platter is worth $200 today.

Q. Can you tell me about this cabinet? The last owner had it for more than sixty years. Do you think that it was part of a breakfront?

D.R., Yonkers, NY

A. Your cabinet is the top part of a piece of furniture that must have been over



eight feet high. Most of these pieces were made in sections so they could be easily moved. The Aesthetic Movement style was popular in the 1870s and 80s. The base of your cabinet probably had a collection of open shelves and drawers divided by columns and carvings. Intact, the piece would be worth thousands, but your section is about $800.

Q. My white ceramic pitcher has a pewter rim and top. The raised design on the side looks like a series of fern leaves. Can you tell me the age, value and material used?

P.K., NYC

A. You have an English stoneware syrup pitcher. Relief-molded jugs and pitchers—pieces with raised decorations—were made in many patterns from 1850 to 1890. Fern leaf designs were the specialty of Staffordshire potters like James Dudson and William Brownfield. Your pitcher is worth $125.



Q. My 14-by-9-by-7-inch bridal box has the initials "E & S" and the words "Wedding Present" on the top. Can you tell me its history?

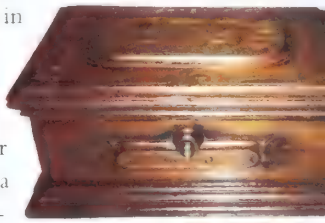
J.S., Fairfield, CT

A. Most bride's boxes of the 19th century were made in Germany or by German immigrants in the United States. The top of yours is traditional—four thin wooden strips with a flat panel—and the decoration suggests a date of about 1860, because it relates to furniture styles of that time. Bride's boxes were used to hold jewelry, toilet articles or silverware. Yours is valued at $350.

Q. My clock, labeled "Ansonia Clock Co., Ansonia, Conn," is a thirty-hour striking clock (wound every thirty hours) with brass works. It measures 9½ by 19½ by 3½ inches. Can you tell its age?

J.P., Yardley, PA

A. Several versions of she clocks like yours, designe in Gothic style, were sol in the 1886 Ansonia catalo for $4.65. Today a workin clock is worth $350.



For submissions to Ask the Experts, send color photographs (the more angles, the better) and information—size, materials, markings—with a SASE to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. Furniture photographs should show the whole piece, and should be taken against a plain, pale background.

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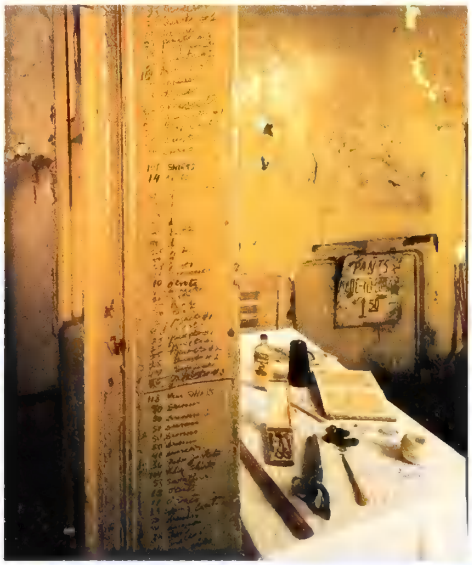
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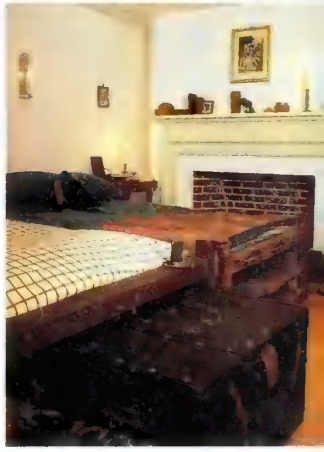






New museums evoking urban working-class life show that we didn't all spring from grand manor houses or frontier cabins





Be it ever so humble

ON THE LOWER EAST SIDE OF Manhattan, a 19th-century tenement stands with its walls buckling and its paint peeling, a survivor of hard times that many people would rather forget. It conjures up images of long-lost lives: of a tailor keeping his accounts (on a doorjamb between parlor and kitchen); of children playing house (on fire escapes); of as many as eighteen people managing to share each three-room apartment (sleeping four to a bed, in shifts). Unlike most buildings of its type, which have been revamped or razed, this tenement is a museum, one of a handful around the country that memorialize the domestic interiors of urban working class.

House museums have traditionally served as forums for the admiration of great men, great wealth and great architecture. Now institutions like the Lower East Side Tenement Museum have embraced a task that many curators consider even more important: understanding life as it was lived at home by millions of ordinary people. It may have been unspectacular and unheroic, but as the sweeping popularity of *Roots* and Ken Burns's *Civil War* documentary has made clear, people are eager for links with their past, no matter how humble.

Influenced by the inclusive social history of the fifties and sixties and the civil rights and women's movements, museum professionals are re-creating the homes of slaves, Native Americans, and other people whose domestic stories have been left out of standard histor books. These curators are reverent and mor than a little giddy at working a field unhar vested by scholars in the past.

Many of these innovators approach thei scholarship with conviction born of persona experience. When Lonnie Bunch, a curator a the Smithsonian Institution who is African American, was a child, he was shown a histo ry book that contained photographs of blac children, and naturally he wanted to know al about them. The captions described the chil dren as unidentified or anonymous. "I re member being dumbfounded that peopl could live their lives and after their deaths b known as just anonymous or unidentified," >

Revisiting the urban past (clockwise from top left): New York apartment where a 19th-century tailor lived; 1950s living room in Portsmouth, New Hampshire; a boardinghouse for young women who worked in the mills in Lowell, Mass.



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said Bunch. Now he is preparing an exhibit o what the phrase "land of promise" meant to fa tory workers and immigrants as well as facto owners and gentry.

For decades, rustic Colonial houses and lo cabins have been turned into museums, but un recently their urban counterparts have suffere what amounts to a stigma. The words "unsan tary" and "teeming" always seem to be connec ed with tenements, whereas rural enclaves a typically venerated as "simple" and "charming."

"There's not a person in America who ashamed to tell you that his forebears lived in one-room log cabin with a dirt floor," said Ru Abram, an urban historian who founded th Lower East Side Tenement Museum in 1988 an is its president. "But there's shame attached the similar experience of living in the urban lo cabin. The people who lived here need to b seen as pioneers on the municipal frontier. Th challenges they faced were not the same as in th West—isolation, hostile Indians, wild animals but they were equally difficult: crowding, ex ploitation, the adjustment from agricultural urban life. You often found yourself for the fir time living with people of very different back grounds—German, Polish, Greek, Italian, Iris Jewish, Chinese, English. That is very much a American experience."

The three-room apartments in the teneme museum are as cramped, airless and dreary as on might expect—and much more eerily beautifu They house more than a few telling fixtures lik a slate sink used by Chinese workers for laund (a job they took up because no one would hi them for anything else); outside windows in on one room of each apartment; and interior win dows opening onto hallways, making intimac among neighbors inevitable. The apartmen convey the spirit of the thousands of people wh lived there for a few years before moving ou and up. In the tiny ill-lit rooms, the tired o American Dream is vibrant.

The museum is still a work in progress. Ga leries on the first floor display photograph showing both the wretchedness and pride of ten ement housekeeping (fine lace shawls hangin on a line above a rubble-strewn lot, smart shined shoes standing beside a can of kerosen warding off bedbugs). But the four floors o apartments above await funding.

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the style with which they'd put them together," says Abram. "But our people had almost nothing, and as a consequence their story can't be told through objects. You can't set before the public a chamber pot, some bedding, and a few utensils and say this is who they were. So we have a special challenge here."

Meeting that challenge means finding descendants of people who lived in the tenement at 97 Orchard Street. (Visitors can check a list of tenants' names in a gallery.) It means chipping away at erroneous stereotypes. For instance, Jews were not the most numerous immigrants on the Lower East Side (they simply wrote prolifically about it). And freed slaves were far from undesirable tenants: According to reformer Jacob Riis, they were sought after because they were tidy and paid their rent on time.

Should the apartments be restored or is the ruin so powerfully evocative that it should remain much as it is? Some say that 57 years of decay (the building stopped housing people in 1935) have rendered the apartments far more dilapidated than they were when occupied; thus they do not reflect the efforts the residents made to keep things clean and pretty. "It's a question of how we Americans are going to understand ourselves," said Abram.

Many of us associate working-class home life with family life, but for millions of immigrants and farmers who came to the cities for factory work in the 19th and early 20th centuries, a boardinghouse inhabited by strangers was all the home they had. Most boarders were transient and left little trace for curators determined to conjure up their lives.

Exhibits at the Smithsonian—"Land of Promise," due to open in April 1993, and "From Field to Factory," now on display—focus on the domestic life of the average factory worker. "From Field to Factory" includes a 1920s bedroom in an all-black boardinghouse in Baltimore with little more than a bed and the few items a man might have brought with him from the South—a homemade quilt, a family photograph.

On the other hand, the mid-19th-century boardinghouse for "mill girls" fresh off the farm, re-created in "The Working People's Exhibit" in Lowell, Massachusetts, is as explicit as a ten-volume treatise on the emerging industrial nation, women's growing independence and crowd management.

To convince Yankee farmers to let their daughters, some as young as fourteen, work in the textile mills, factory owners mounted a sophisticated public relations campaign that gave the impression that working in a mill and living in a mill-run boardinghouse was not unlike attending college. And in part it was: The women were fed, required to attend church, subjected to curfew, and lectured on a multitude of topics, including abolition, temperance and phrenology. Several women became writers, and their reminiscences and reports form the basis of the exhibit.

In the 50s many Americans lived more like Ralph Kramden than Donna Reed

There were, however, some aspects of life in the boardinghouse that mill owners didn't mention to parents. Landladies, known as keepers, skimped to make ends meet, so food was often contaminated, disease traveled fast, and conditions were unspeakably crowded, with women frequently sleeping six to a room and always two to a bed.

Keepers competed for boarders, so the common areas of a house, a prospective boarder's first sight of the premises, were cozily decorated with loomed woolen carpets and sentimental prints. Upstairs the bedrooms were austere. They were also cold, because in keeping with the miasma theory of germs (that stale air was a breeding ground) windows were kept open, even in winter.

Until the ten-hour law was passed in 1874, the girls worked fourteen hours a day, six days a week. Given only half an hour for lunch, they gobbled it down in small boardinghouse dining rooms in shifts.

The women would live this way for about two years, and then many became teachers, married or moved west. "For the first time in this country, a large group of women were able to establish financial independence from their families to decide what they wanted to do with the rest of their lives," said Michael Wurm, who coordinated the display for the Lowell National Historical Park.

During the Second World War, another kind of temporary working-class housing sprang up as people swarmed to the cities for war work. In San Francisco, shipyard employees lived in federal housing projects, and part of an apartment in a project in the Hunter's Point section of town has been resurrected at the Oakland Museum across the bay. There are few doors because all unnecessary wood was requisitioned for military use, and the furnishings are serviceable rather than state-of-the-art (a hot water heater in the kitchen; sturdy plaid curtains; an icebox, not a refrigerator).

Strawbery Banke, a museum in Portsmouth, New Hampshire, carries on where the exhibit at the Oakland Museum leaves off by showing a shipyard worker's living room, part of a duplex, brimming with inexpensive, mass-produced objects, circa 1955.

The 50s may be the age of the suburb, but Strawbery Banke reminds us that many Americans lived more like Ralph Kramden than Donna Reed. To furnish the apartment the museum consulted Sherm Pridham, now the director of the Portsmouth Public Library, who lived there as a child in the 50s. He and his family pored over period Sears Roebuck catalogs and picked out what looked familiar, including a maple studio couch with paddle-shaped arms, and ashtrays on floor stands.

With its Fiesta ware and extra linoleum in places of heavy traffic, the exhibit makes visitors of a certain age nostalgic. The exhibit confers respect on a way of life that was rather contemptuously destroyed 35 years ago. In the late 50s, Puddle Dock, a run-down but close-knit neighborhood, was slated to be demolished, and families like the Pridhams were driven from their homes. Preservationists rescued the neighborhood and turned it into a museum exploring Puddle Dock's history from 1790 to 1955.

"My goal is to make visitors see their own role in history," said Jane Nylander, the director of Strawbery Banke. "History is about people like them."

Amy Clyde also writes for The New Yorker *and* Mirabella.



Is the answer blowing in the wind?

Wind shows great promise as a source of clean and renewable energy, but it also has some environmental pitfalls

SUZANNE HACKER DOES NOT adorn her car with "Save the Spotted Owl" bumper stickers. But mention the current environmental issue in her home state of Montana and she sounds like an Earth First! radical. "This is total rape of the land," rages the retired art gallery owner. What's striking is that Hacker is not talking about a traditional environmental bugbear like strip-mining or deforestation. She is tilting at windmills. As part of a grass roots coalition, this latter-day Don Quixote is fighting to stave off wind-energy companies that hope to fill Montana's "Great Empty" with acres of electricity-generating wind turbines. Says Ron Wiggins, a ranch supervisor and mechanic in the town of Big Timber: "This would be one way of destroying the last best place."

These days utility companies around the country are deciding that a partial answer to the growing demand for electricity is blowing in the wind. But environmental outrage over wind power seems surprising. After all, the supply is infinite and it generates energy without emitting "greenhouse gases" like carbon dioxide. "There are no emissions of any kind, so it's totally clean," notes Edgar DeMeo, solar power program manager for the Electric Power Research Institute in Palo Alto, California. In 1991, according to the American Wind Energy Association, California's wind plants provided enough electricity to prevent the emission of 2.7 billion pounds of carbon dioxide and 16 million pounds of other pollutants from conventional power sources.

But just as the wind shows great promise as a source of clean and renewable energy, it also has some environmental pitfalls. Critics point out that wind plants blight the landscape, make noise and pose a threat to wildlife in the area. "When you consider the wildlife and visual impacts, it's every bit as bad as a coal-fired plant," argues Wiggins, who is one of several Montanans spearheading the opposition to wind development in the state. Wind energy enthusiasts, among them many environmentalists, suspect that detractors' objections are not as pure as the landscape they aim to protect. "I think there is a little NIMBY-ness going on here," suggests the Washington Environmental Council's Nancy Holbrook, referring to the Not In My Back Yard syndrome that afflicts many homeowners in areas sited for a landfill or power plant. "We have to start thinking globally."

To understand the passions that infuse the debate, consider California, where generous tax credits in the early 80s helped create an industry out of thin air. Today, San Gorgonio, Tehachapi and the Altamont Pass are home to more than 16,000 wind turbines, and a new development in Solano County's Suisun Bay area is under way.

As you approach Livermore on California's Highway 580, wind turbines like Tinkertoys rise up the ridge line of the gently rolling hills that form the Altamont Pass, the state's largest wind resource area, some thirty miles east of San Francisco. Then giant windmills of varying shapes and sizes come into view. Turbines with massive blades perched atop hundred-foot towers sprout up like a field of oversized daisies. A patch of eighty-foot mills rises up above the sun-parched grass. Up on a hill Brobdingnagian eggbeaters hunker in tidy rows. The landscape has a surreal quality: It's Holland as seen by Salvador Dali.

But wind turbines are more high tech >

than high art. When the wind blows, the blades spin, rotating a shaft connected to a generator. There, the rotating kinetic energy is converted into electrical energy. This electricity, sold to utilities by wind energy companies, is fed into a transmission line and in turn the power grid of the electricity company.

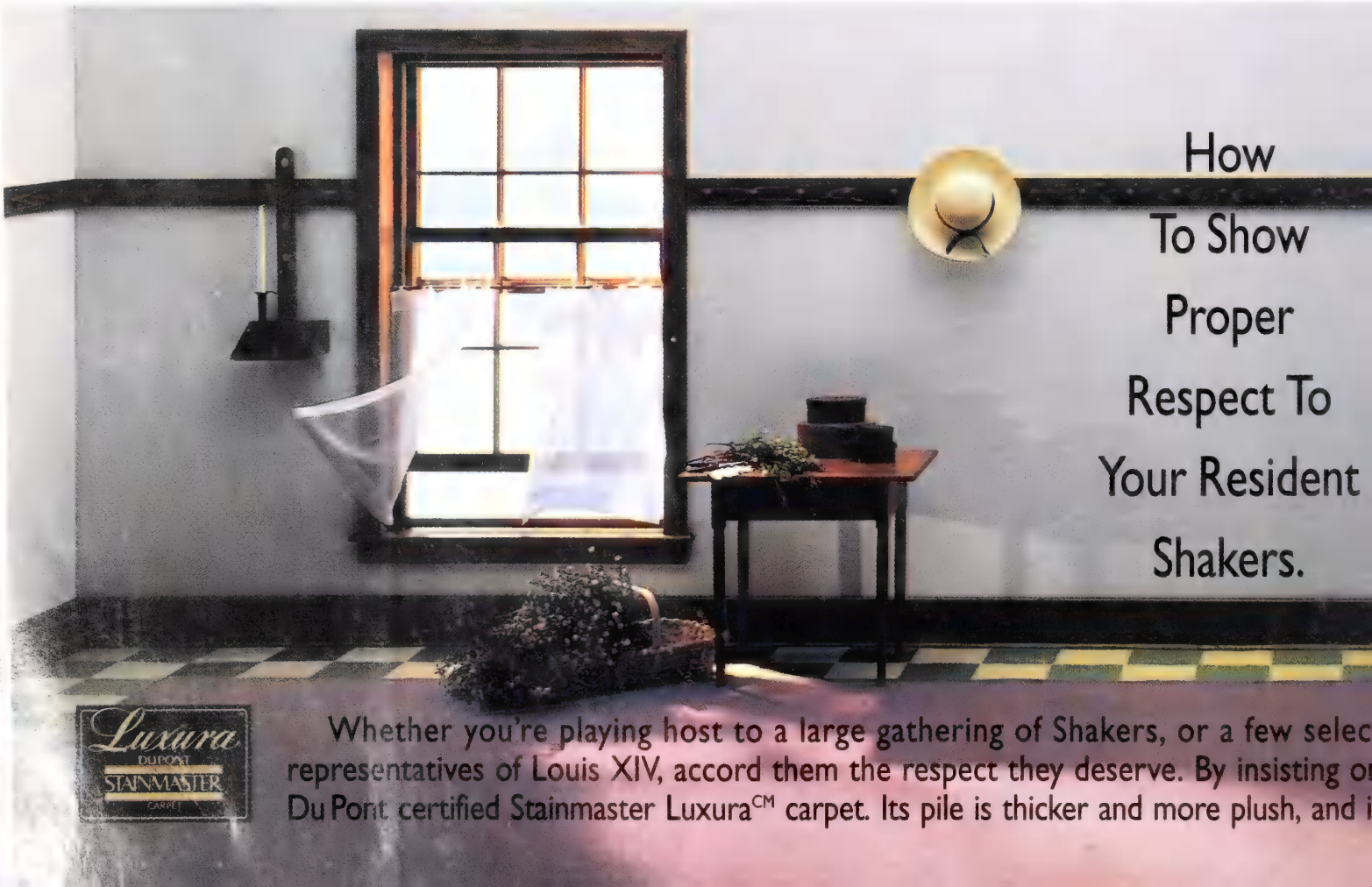
These turbines are a familiar sight to those who live near San Gorgonio or the Altamont Pass. "The term eyesore comes to mind," says Bob Clark, whose Palm Springs home is not far from the San Gorgonio Pass.

But one person's eyesore is another's sight for sore eyes. Film directors have found wind turbines visually compelling and have cast them as backdrops in such movies as *The Player* and *Rain Man*. Kenneth Karas, president of the Zond Systems wind power company, is baffled—and somewhat embittered—by the aesthetic debate: "We had big umbrellas from [avant-garde artist] Christo on Interstate 5 and a loose umbrella actually killed one person—*that* was beautiful. But windmills that produce power and don't kill people are bad."

"If you're in the middle of our wind plant, you're overwhelmed by the number and size of the windmills," allows Dale Osborn, president of U.S. Windpower, the world's largest wind company. But, he says, "the place where the wind blows of sufficient force to create a commercial wind plant typically is void of a large population of people."

In California, few homeowners live in the immediate vicinity of the wind turbines. But that's little comfort to Montanans who fear that the advent of wind plants will affect the region's tourism industry and drive down property values. "We don't intend to impose on those areas where there is a major tourism industry," insists Osborn, whose company nonetheless has about 15,000 acres under easement in the state, including parcels of land on the outskirts of tourist towns. As Osbor points out, wind development could be a economic boon for some communities, bring ing jobs and an infusion of cash into the are For ranchers, who earn royalties for turbin placed on their land, a project constitutes windfall. According to Pacific Gas and Elec tric, which on some days draws as much eight percent of its electricity requiremen from the wind, developments in the Altamo Pass raised some property values by $2,00 per acre. But a homeowner could get hurt. a proposed site in picturesque Livingsto Montana, is approved, says local real esta broker Clay Ward, recreational property va ues could decline by as much as 25 percent.

Wind energy may not create smog, bu critics claim it generates a different kind pollution: noise. Darryl Mueller, a contrac tor who lives in the Altamont Pass Win Resource Area, says that the din from th



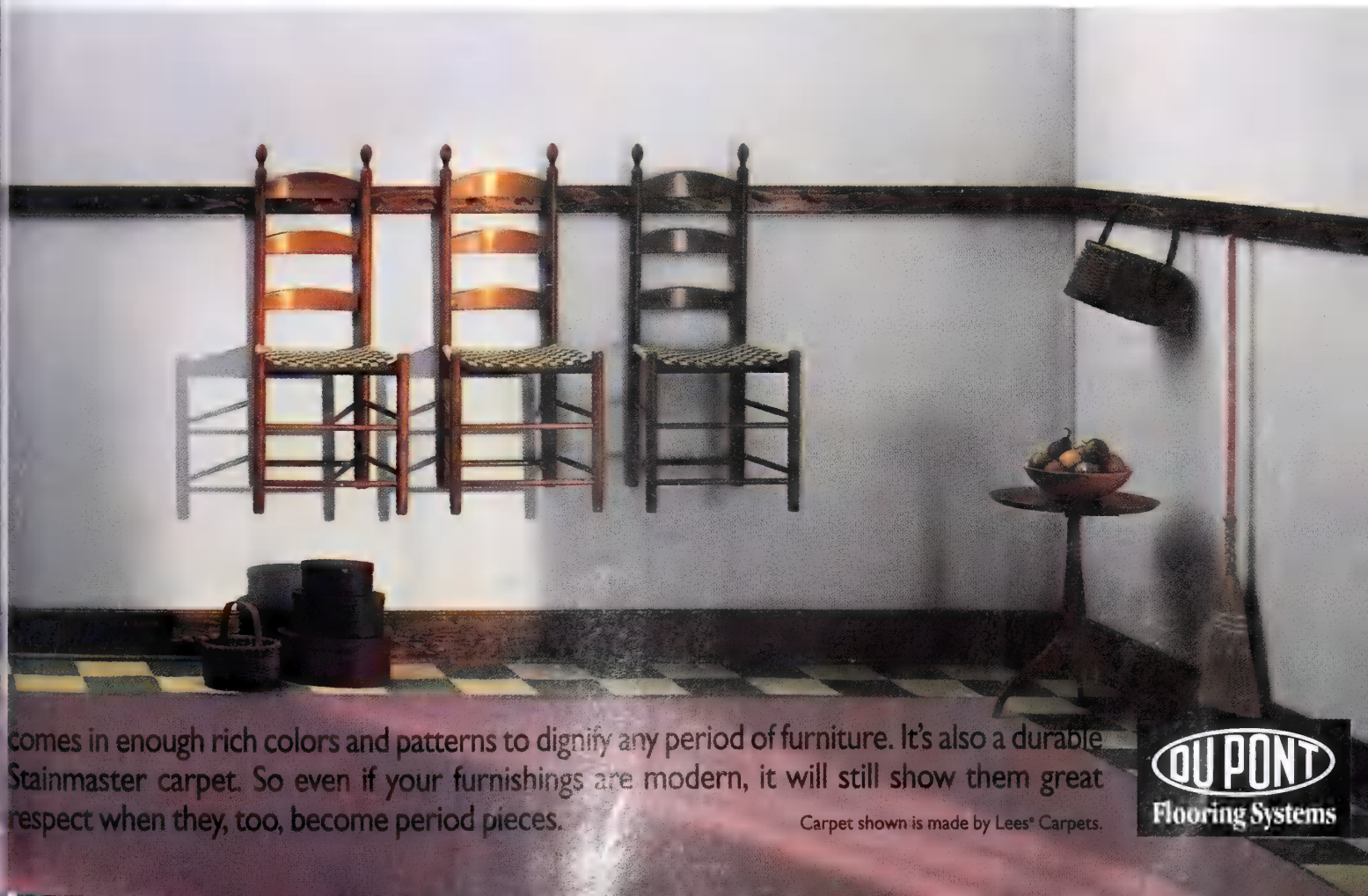
urbines behind his house frequently disturbs is sleep. Wind-development fans dismiss the ccusation. "Some older machines make a lot f noise but better machines today make very ttle more noise than the wind itself," says PRI's DeMeo.

When one is driving through the Altamont 'ass, the rush of the blowing wind drowns ut any sound. But at the heart of the re-ource area, on a day of mild winds, the spin-ing blades generate a faint but steady me-hanical creak. According to U.S. Wind-ower, the noise level at 300 to 500 yards rom the turbines on a windy day registers 47 lecibels, blending in with the sound of the vind itself, and some of the new machines are ven quieter. In general, normal conversation its 60 decibels, and "dead silence" in the ountry reaches 25 decibels. Mueller says that sound meter outside his modest ranch house howed a reading of 67 decibels. "Up close, the machines are noisy," says Alfred Cavallo, research physicist at the Center for Energy and Environmental Studies at Princeton University. "You want to site this far from where people are."

Wind developers should also site their plants far from where birds are. According to a new study released by the California Energy Commission, as many as 567 raptors (large birds of prey) may have been killed in the Altamont Pass area between 1989 and 1991, including an average of 39 federally protected golden eagles. The study attributes the deaths largely to collisions with moving turbines and electrical wires as well as to electrocution. Proponents of wind energy are quick to point out that the problem appears to be site specific. "We don't believe the danger would be the same for Tehachapi and San Gorgonio because the Altamont Pass is a migratory area for birds," says Claudia Barker, the CEC's assistant executive director.

Raptorial mortality is a particularly sensitive issue for environmentalists who find themselves torn between the virtues of clean energy and the harm wind turbines can inflict on birds. "It's a moral dilemma," says Vivian Vaught, cochair for wildlife for Sierra Club California. "How many raptors can you spare?" For others the issue is more clear-cut. As Ralph Cavanagh, energy program director for the Natural Resources Defense Council, avers: "Over the long haul, global warming, which changes the ecosystem, is a much greater threat to eagles than wind turbines."

To offset the killing of birds, the California Energy Commission is exploring a host of experimental measures: painting turbine blades to make them more visible to the raptors; developing noise devices to warn birds away from the machines; and removing raptor food sources from the area to reduce foraging. For future projects, the *(Continued on page 135)*



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house beautiful
SEPTEMBER 1992





The looks we love

BEHIND EACH AND EVERY ISSUE OF House Beautiful are innumerable decisions about what to include and what to leave out, and you may wonder how we go about it. How did we choose, for example, the rooms photographed for "the looks we love" that fill the next thirty pages? First, we wanted to show that there is no one correct way to dress a room today, just as there is no one correct way to dress ourselves. Correctness is what a person likes, what makes him or her look and feel good, what is suitable, and, of course, what he or she can afford. We all know instinctively when someone has real style, and budget has little to do with it. More often than not style means this person carries the design process one step further than most. They do it with conviction, they are comfortable with their own taste. And we end up liking the result too, even though it may not be what we would ever do for ourselves.

The Washington, D.C., house of Frank Babb Randolph reveals, for example, what this decorator learned about consistent, clean classicism from his mentor Billy Baldwin. (Be sure to read Mark Hampton's essay on Billy Baldwin in this issue.) With a completely different taste, and a different color in every room instead of a pale palette like Randolph's, Tricia Guild's London house shows what happens when a person trusts her instincts and moves past conventional limits. In author-stylist Tricia Foley's apartment, we see what a heightened aesthetic sense can bring to everything from a whole room to a dresser drawer. In a Manhattan loft remodeled by architect Michael Rubin, we learn how a young couple made a spacious, livable urban home for themselves and their two young sons. Loft living gives them freedom and space in a crowded city.

Behind "the looks we love" are people who care A LOT. They care about the way they live, the rooms they live in. They care about color, or its absence; about space and shape and form. They are passionate about white linen, or woven leather; they fall in love with rich patterns or modern materials and weave them into the places they make their own.

They also make our decisions easier. They often are the ones who create the looks we love.

Louis Oliver Gropp

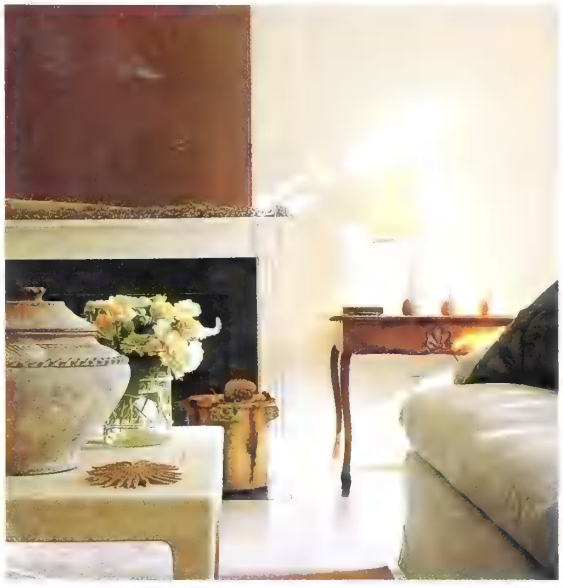
Editor in Chief

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY GORDON BEALL PRODUCED BY SARAH KALTMAN

Clean classicism

Frank Babb Randolph works with traditional elements—French furniture, English creamware, Chinese ceramics—but the crisp lines of his white rooms reveal the soul of a modernist

LOOKS WE LOVE



The designer announces his style (right) in the front hall: a shapely antique table against pale walls. Above: Because the living room ceiling is not high, Randolph replaced a tall fireplace with a smaller Louis XVI–style piece. "Most mantels are a foot too high," he says.

EVEN SOMEONE WHO HAS NEVER SEEN the work of Billy Baldwin will understand his decorating after seeing Frank Babb Randolph's house. Randolph, an interior designer, worked with Baldwin for three years and remained a lifelong friend. Every room in this immaculate Washington, D.C., house reflects the influence of his mentor: the pale palette, the classic upholstery, the French antiques. Randolph has English and Italian pieces but they, too, are French in style.

Rooms this spare and refined are not always comfortable, but Randolph puts a premium on comfort as did Baldwin, who wrote in *Billy Baldwin Decorates:* "Lots of people fill their 'show-case rooms' with museum-quality chairs, then glower at anyone who tries to sit on them. I love to look at antique chairs. But I also like to sit on them." He would approve of Randolph's chairs; even those that look most precious are meant to be sat on. [See Mark Hampton's essay on Baldwin in this issue.]

When asked why he thinks so many young designers are inspired by Baldwin, Randolph has a ready answer. "We've had it in recent years with too much chintz and pattern—too much of everything in a room." Randolph rode out the 80s without succumbing to floral prints or even very much color. "When clients suggest we paint the walls something other than white, I always ask why. White makes furniture look so wonderful and pickled floors do the same. Furniture legs just dance on a light floor."

Randolph uses the word "light" often. He talks about opening the house to natural light as the reason for much of the remodeling he has done here. Sixteen years ago when he bought the new brick house, it had "a lot of nasty little







The shagreen coffee table, wool rug and straw seat of the Régence chair have the tactile qualities the designer loves



In Frank Randolph's opinion it takes a lot of old furniture—like the Régence chair, the gilded English chair, the Louis XVI ottoman, the French and Italian tables—to give a house real charm. "It has to do with a sense of history," he explains. "The past helps us savor the present."

"Furniture legs seem to dance on a light floor," says Randolph and proves it in his dining room







Frank Randolph likes movable feasts, so he takes the leaves out of this Louis XVI dining table (left) and moves it close to the living room fireplace in winter. "Until the last century most French people didn't have dining rooms—they had furniture they could roll around to wherever they wanted to dine." Randolph thinks that no room should be static (a Baldwinesque idea). "You should be able to move a chair to the window in winter to catch the sun." Above: Randolph built bookshelves in the second-floor hall. Right: Randolph on his patio. In summer he has most of his meals here at the wood table he designed for Niermann Weeks.



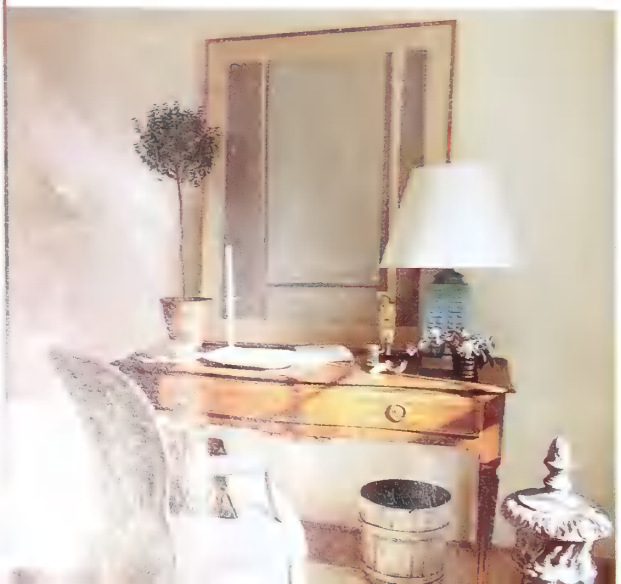


For curtains and upholstery Randolph uses woven fabrics, which he likes for their "tactile qualities." In both the guest room (near right) and the master bedroom (far right) tab curtains are made of burlap-textured linen woven by hand at Nantucket Looms. French doors in the master bedroom open to a tiny balcony just large enough for a few pots. Bed hangings of sheer cotton with an opaque woven grid are attached to a simple frame with Velcro tape. Propped on an Italian desk in the guest room (below) is a gouache by American artist Willan de Looper.

FOR MORE DETAILS, SEE READER INFORMATION

windows." Randolph believes that if you cannot have a big window you should not have one at all, so he bricked up several small openings that faced the neighbors and enlarged the openings on the front. These new windows reach from floor to ceiling and make the living room seem taller. They flood it with light, as do French doors in the entrance hall and dining room. Randolph did away with doors and moldings wherever he could and made the openings between rooms high and wide. "Can you imagine how cluttered it was with moldings everywhere?" asks Randolph who often remodels for clients. "You must get the framework right. You can't just apply things to a bad form."

Clutter is anathema to Randolph and he constantly edits his furniture so that the graceful shape of each table and chair stands out. "Not everyone can live in rooms that are so spare and lean," Randolph admits. "I don't think young people can do it—they are too busy trying out new things." Randolph has even pared down paint colors, using Pratt & Lambert's Designer White on all walls and woodwork. He feels a consistent theme is especially important in a small house. "Now the house has a grand feeling," he says.



All this consistency and editing may seem like serious work, but you only need to look at the dining room floor to realize how much fun Randolph is having. The gray and white checkerboard is so out-of-kilter that it seems like a hallucination. Randolph was inspired by the wonderfully distressed floors of an old Danish castle but here no square has parallel sides and no two are the same size. "After we put down the masking tape I asked the friend who was helping, 'Have we gone too far?'" says Randolph. Evidentally not. Randolph thinks every house should have something "wrong," like his floor, because, he says with a smile, "Perfection is a terrible thing." To approach perfection, on the other hand, is obviously his goal.

Variations on the theme of white and cream, gray and beige beguile the eye




Fearless
Color





BY MIMI READ PHOTOGRAPHY BY DAVID MONTGOMERY

When she decorates for herself, Tricia Guild, the London home-furnishings entrepreneur, is not the least bit intimidated by her distinguished house

TRICIA GUILD LOVES COLOR—LAVISH, freshening, ultra-bright jolts of it. This is not a recent enthusiasm. Guild, the founder of a 22-year-old London fabric and furnishings company and the author of four books on decorating, reveled in color even when it wasn't in style to do so.

Five years ago, when Guild and her husband and daughter moved into a tall, skinny London town house with genteel architectural appointments, she found herself with five floors to redesign and decorate. Here was a large, clean slate—a decorator's dream. Guild responded by turning her back on the prevailing cult of the cool, classic off-white interior. She painted every room and even every hallway a different, bold and thoroughly saturated hue: luminous deep mint, sea blue-green, stucco pink, the matte terra-cotta of ordinary flowerpots. Then she supercharged the rooms with more strong and surprising colors in the form of such furnishings as an armchair covered in cadmium yellow silk and soaring bed curtains the color of flambéed peaches.

In 1970, Guild launched a shop and design stu-

The ground-floor sitting room (left) has richly colored walls, black matting-covered floor and striped Venetian silk blinds. Vivid sofa, chairs and ottoman are from Designers Guild as are three slate-topped iron tables. Above: Home-grown anemones, collection of 1930s lusterware.

In another view of the ground-floor sitting room (above) an antique chest pays homage to the history of the house. Red floral cotton on the sofa is a Designers Guild fabric by artist Howard Hodgkin; folded across the sofa's arm, a plaid shawl from the owner's shop adds an enlivening clash of pattern. Right: Tricia Guild visits her 70-foot-long garden with the family's golden retrievers, Rose (the mother) and Violet (the daughter).

Opposite: Dining room walls, like those in the rest of the house, were hand-rubbed with color, here a warm, flattering hue. School chairs Guild has collected over time are used at the simple 18th-century French farm table.



The family dines at an old farm table on schoolhouse chairs





dio called Designers Guild on the grounds that there was a significant lack of inspiring decorative fabrics available in England at the time. The fabrics very quickly established her reputation as an innovative designer and gifted colorist. Even at leisure, part of her mind is always working. She came home from a recent vacation in Thailand not with snapshots, souvenirs, recipes, or exotic jewelry, but with new colors swimming in her brain. Guild fell under the spell of red and purple orchids massed in a flower stall and a temple bathed in pinks and oranges with a gold Buddha shining in the middle—"wonderful, clashy colors," she called them. It would not be surprising if they wound up in a fabric collection.

When she's not working, Guild likes to garden, and as much as her schedule permits, she cultivates the art of entertaining. "It's a way of giving, the celebration of a meal. We [illegible] candlelight at table. I hate eating [illegible] not laying the table properly. The taste, the look of the meal, these take time."

The house where she lives is in Chelsea, a traditional residential neighborhood. Guild's husband, Richard Polo, a partner in the London branch of the restaurant Orso, lives there with her, as does Lisa, Guild's 26-year-old daughter who recently joined the company.

Each floor has two rooms with high ceilings, handsome cornices and traditional moldings. Guild painted the ceilings and the historical details white. The rest of the paint schedule grew out of a single fabric—a floral cotton designed by the artist Howard Hodgkin that she wanted to use on a sofa in a ground-floor sitting room. "You have to have a starting point, of course," Guild said. "I had this intensely colored fabric, a black background with great blue simple, almost Indian, images of flowers with leaves. Very quickly, it became quite obvious to me that if I was using that fabric there were certain strengths of colors that I should use."

She settled on a wall color for the room, a wavering maritime green. The paint col was rubbed on with rags and brushes, layer layer, in differing shades, until the desired co or and level of radiance was achieved. Guil goal was to have every wall in the house lo as rich and brightly mellowed as an ancie Italian fresco, so the process was repeated every room. "It's incredibly difficult to do a large space," Guild said, "which is why have just produced a wallpaper that has t same sort of effect."

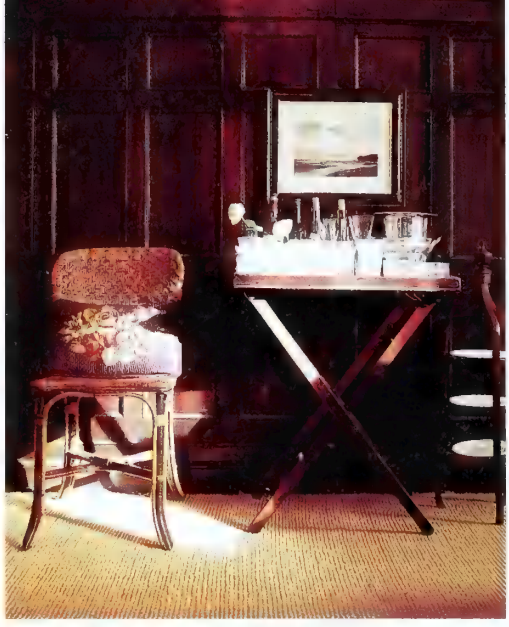
Each of the rooms evolved similarly, with mix of new pieces and old odds and ends co lected long ago, all bound up with the glo ous color scheme. Though Guild hasn't r painted any of her walls, she often chang furnishings, upholsteries and draperies. H house is a laboratory for her studio.

Guild believes that the biggest mistake mo people make is in being too reticent. They a dying for a yellow room, but they are afra so they settle for cream. Then they are disa pointed and unrefreshed. She counsels courag



paneling was designed in 1874 as a library for the man of the house, but Tricia Foley decorated against type. Her curvy sofa and soft-edged chairs create a feminine counterpoint to the stern setting. Opposite: A Regency chest to the left of the fireplace holds Foley's collection of antique linens. (Bookshelves are to the right of the fireplace.)













IF YOU WERE INVITED TO VISIT

room with bookshelves, dark paneling, plain line slipcovers and bare windows, you would not expe to see romantic decorating. But Tricia Foley's Mar hattan living room is romantic in the best sense: has the feeling of a faraway place in a long-ago time

When Foley, an author who has also been an ed tor at several decorating magazines, talks about h forthcoming book on style in the British Empir you realize what the faraway place is: an Englis colony in the 19th century. "I had been readin about clubs and libraries the British created in Indi Africa and Malaysia to remind them of home. Then saw the ad for this apartment: library in 1874 tow house," says Foley. "I loved it the minute I saw it."

Foley admired elements of Anglo-colonial decora ing—cottons and linens, straw rugs, mahogany furn ture—long before she began her book. "I have nev gone in for a heavy decorating style," she say "When I went to Parsons School of Design, th Bauhaus influence was strong and it shaped my taste

Foley's trademarks—simplicity and pale color- are so entrenched that her friends thought she mig paint the paneling ivory and take the chandeli down. "But I would never consider destroying th integrity of a room like this," she says. The spa does not seem dark because abundant daylight com through the tall windows, and the palette of ecru-t ivory-to-white gives it a creamy glow. As for th chandelier, Foley loves it. "I enjoy being formal f the first time," says the author, and she has begu buying old silver. Every weekend she goes to an tiques shops, estate sales or auctions, a lifelong hab that began "as soon as I could drive."

Because the ceilings are thirteen feet high, Foley buying bigger furniture such as the tufted sofa an Regency chest. Potted palms help fill the soarin space and also add to the exotic mood. "The Briti in the foreign service moved so much that they ke their plants in pots," explains Foley. Moving is n something *she* is thinking about, however: "I alwa loved libraries and now I live in one."

Because a room with no pattern needs lots of textures to keep it from being boring, Tricia Foley decorates with damasks, woolen throws, straw bask and wicker hampers. Clockwise from top left: Small baskets as desk accessories. French woven ca chair and English butler's table. Files, papers and fabric swatches stored in baskets. Transferware and creamware on a wooden drying rack in the kitch cupboard. Favorite tea things. Newly collected silve pieces in the kitchen. Opposite: Mosquito netting above the bed brings a tropical feeling to Foley's ti bedroom. Inset: Tricia Foley wears the same colors she decorates with—creams and ivories.

FOR MORE DETAILS, SEE READER INFORMATION



Once a Manhattan printing plant, the loft contains compact rooms with broad openings that provide an expansive spatial flow. This view shows the living room and its connection with the dining area (also seen above and below, with a nighttime view of the World Trade Center).



LOOKS WE LOVE

The loft life

Architect Michael Rubin preserves the offbeat glamour of an industrial space while giving a family of four the comforts of home

BY SUSAN ZEVON

PHOTOGRAPHY BY JUDITH WATTS





The dining area (opposite page and (1) on drawing, below right) adjoins the kitchen (2). Square dining table on casters was designed by the architect. V'Soske rug by Anthony Ames. Floor lamps by Serge Mouille from DeLorenzo 1950. Above: One of Michael Rubin's sliding screens behind one of his cabinet designs. Below: The family in the living room (3), which was made smaller to provide a child's bedroom (4). The other child's bedroom (5) was once a study. The master bedroom (6), dressing room (7) and bath (8) form a suite that garners morning light. Small bath (9) and housekeeper's room (10) are tucked into corners.

The family often gathers around the big dining table, which basks in the sunlight from south windows

NINE-YEAR-OLD PHILIP SHIPPER LIKES TO pedal his pint-size silver Mercedes around and around th kitchen in the Manhattan loft he lives in; his four-year-ol brother, Alexander, likes to follow on his red tricycle. T these children, home is one big piazza. "There are enough re strictions in life without being restricted at home," the mother believes. "The entire space is theirs."

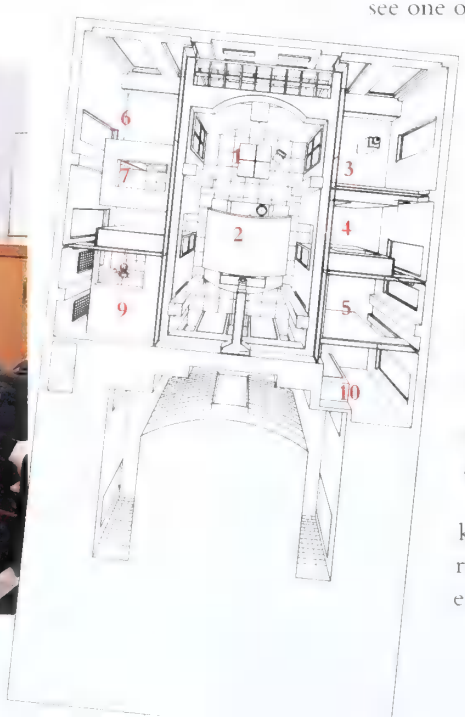
In 1981 Kiki Boucher and Aaron Shipper bought the loft newlyweds. In a neighborhood just north of Greenwich Vi lage, they chose a floor in a building that had once been printing plant. They liked the idea of living downtown eve though the area was almost entirely industrial at the time (no it boasts an Armani boutique and several chic restaurants).

"We wanted to keep the feeling of the loft but make comfortable," Aaron Shipper recalls. "And we didn't want trendy design that would be out of style in six months." Aft interviewing half a dozen architects, Shipper, who works in family-owned real estate business, saw Michael Rubin's wor and knew he had found their architect. "No gimmicks, lots o wood and a lack of pretense," is how he sums up that goo first impression. Boucher, a Parisian by birth and now a partne in the graphic design firm Drake & Boucher, was delighted t see one of Rubin's projects which was done in class ocean-liner style—one of her favorites.

Rubin faced the challenge of 2,50 empty square feet with windows aroun three sides. "Once I made the decisio to place the kitchen in the middle, ev erything else fell into place," Rubin say The kitchen resembles a large playhous inserted in the tall space. It is a squar structure made of birch with its ow arching roof under the taller loft ceiling. large, generously windowed area adjoinin the kitchen is both a dining area and a pas sageway to the living room on one sid and master suite on the other.

To retain the character of the loft, Rubi kept the shell intact—columns, ceiling, exte rior walls. Then to "tame the space" he use elegant materials—pale wood and translucen



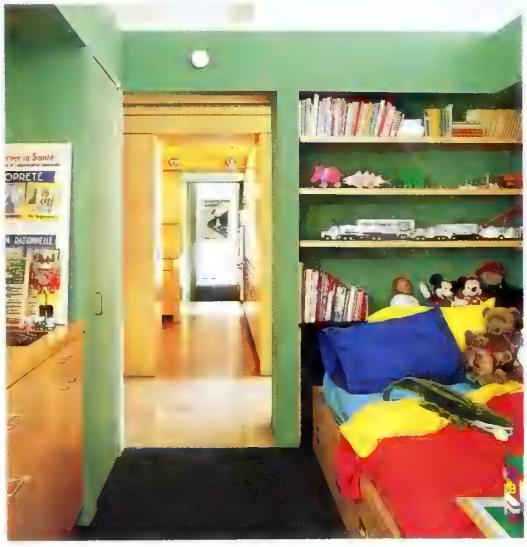






glass for furniture and for shojilike screens between the rooms, and Tennessee pink marble for entry, kitchen, dining and bathroom floors. To heighten the contrast between the domestic apartment and its industrial framework, the original exterior walls and columns are painted white and the new walls green.

Six months after the couple moved into their perfectly planned space, Kiki was pregnant. They were thrilled for themselves but worried about Rubin. "Our biggest concern was how to tell Michael he would have to alter the design to accommodate the baby," Aaron says. "But Michael never lost his smile. He simply converted the study next to the living room into a shipshape nursery." Four years later, when Alexander was on the way, Michael cut off part of the living room to form another small, child's bedroom. Now that the boys are old enough to make comparisons, they agree that *this* is how they want to live. "I really like the way the kitchen is an island in the middle of everything," Philip says. "I never have to walk very far to get there." Michael Rubin comments, after having attended several birthday parties here, "It's wonderful to see how the design adapts to having forty kids running around. The scale changes; the space becomes magical. It's like visiting Oz."





Birch-framed translucent-glass screens act as sliding doors to open the master bedroom (far right) to the dining and living rooms. Although there is a small second bathroom (not shown), the whole family often uses the big master bath (right), which has two sinks, a large tub, steam shower enclosed in glass block and toilet in a private cubicle. Children's rooms (top and center) are small, complete worlds. Sheets and blankets, Ralph Lauren Home Collection.

FOR MORE DETAILS, SEE READER INFORMATION

No space is wasted in stateroomlike children's rooms with lots of built-in storage




LOOKS WE LOVE
In North Africa stand these rich and mysterious houses with intricate tilework, filigree screens, intense blue accents, and withal, an elemental simplicity
Mediterranean
pattern



In the beautiful blue-and-white seaside town of Sidi Bou Said in northern Tunisia, a gazebo with Moorish arches beside the swimming pool is a favorite spot for evening parties. Opposite: A Moroccan garden pavilion has Pompeian-style interior walls and locally made furniture. The architect is Stewart Church.

A FAMOUS AMERICAN ABSTRACT ARTIST who was very interested in decorating once said that there exists a form of "international good taste that goes back to ancient Greece and is based on the peasant style—white walls, floors of terra-cotta tile or dark wood, high ceilings." Narrowing it down he added, "There is a band going around the world—all along the Mediterranean, both on the Arab side and the Spanish, French and Italian side, through Yugoslavia and Greece, through India and the Orient—where the colors in this mode tend to be vibrant."

We in the warmer parts of the United States can stake our own claim to a segment of this vibrant band of international good taste. And even in the temperate zone, summer beach houses borrow the look of the high, white shell, the cool but detailed tilework, the strong color accents.

Here for decorating inspiration and the sheer pleasure of looking and dreaming over pictures, are views of houses in Morocco and in Sidi Bou Said, often described as the prettiest village in Tunisia. For many of us, books and films about the lands south of the Mediterranean add yet another layer of glamour to the wonders that we see there.



A tile-paved staircase in a Moroccan house is carefully organized with diamonds on the treads and waves on the risers (below). Right: A Moroccan sitting room combines sofas from Europe with torchères, tables and chairs designed locally by architect Stewart Church.







Right: In the kitchen of a sea-viewing house in Sidi Bou Said, Tunisia, a pinwheel tile pattern covers floor and built-in ledges. Center right: The terrace doorway of another house in this village wears the popular blue paint. Far right: Numerous tile patterns symmetrically applied in a Tunisian hall are decorative instead of jarring.

The Mediterranean style suits the warm parts of our own country, or a summer house anywhere









New furniture



VICENTE WOLF had already designed a dazzlingly eclectic line of furniture for Henredon when they asked him for something different: a group of slipcovers that would add a more casual dimension to their Historic Natchez Collection. "A slipcover is like a dress," the designer says, and proves it by putting a swingy box-pleat skirt on a small armchair and a petticoat-like double skirt on a chaise, which also has a lace-up back. Wolf's chosen material is preshrunk natural duck, but customers can pick any fabric.

apping into the talent of decorators has never been easier. Just a
ecade ago, only clients could enjoy furniture designed by the show-

From top designers

ouse crowd; now every year more designers are going public with
ollections of furniture you can buy at retail in stores or showrooms





GREG JORDAN thinks if you don't have fun decorating you lose your creativity, but he is clearly not facing such a loss. Here he stands in front of a mantelpiece he sketched on the photographer's backdrop and behind two of his Cartoon Collection pieces—an iron "silhouette" sofa and wing chair that look like more of his drawings yet make comfortable seating with a few pillows. A decorator with a wide range, Jordan touches several stylistic bases in his first furnishing group: The wood chair has Regency legs, a Hepplewhite-inspired back; one lamp imitates a topiary, another mimics a newel post.

ROBERT COUTURIER, based in New York City since 1981 but a Parisian born and bred, provides a wealth of decorative finishes in his new L'Autre Collection: painted, lacquered, stained, gold- or silver-leafed, plus one unique straw marquetry side table (brass side chair in foreground, iron-and-crystal candelabrum and mirrored sconces belong to the designer but are not part of the group). Couturier's goal was to create for the public the kind of furniture he had been custom making for clients: "elegant but relaxed, compatible with modern or traditional settings."



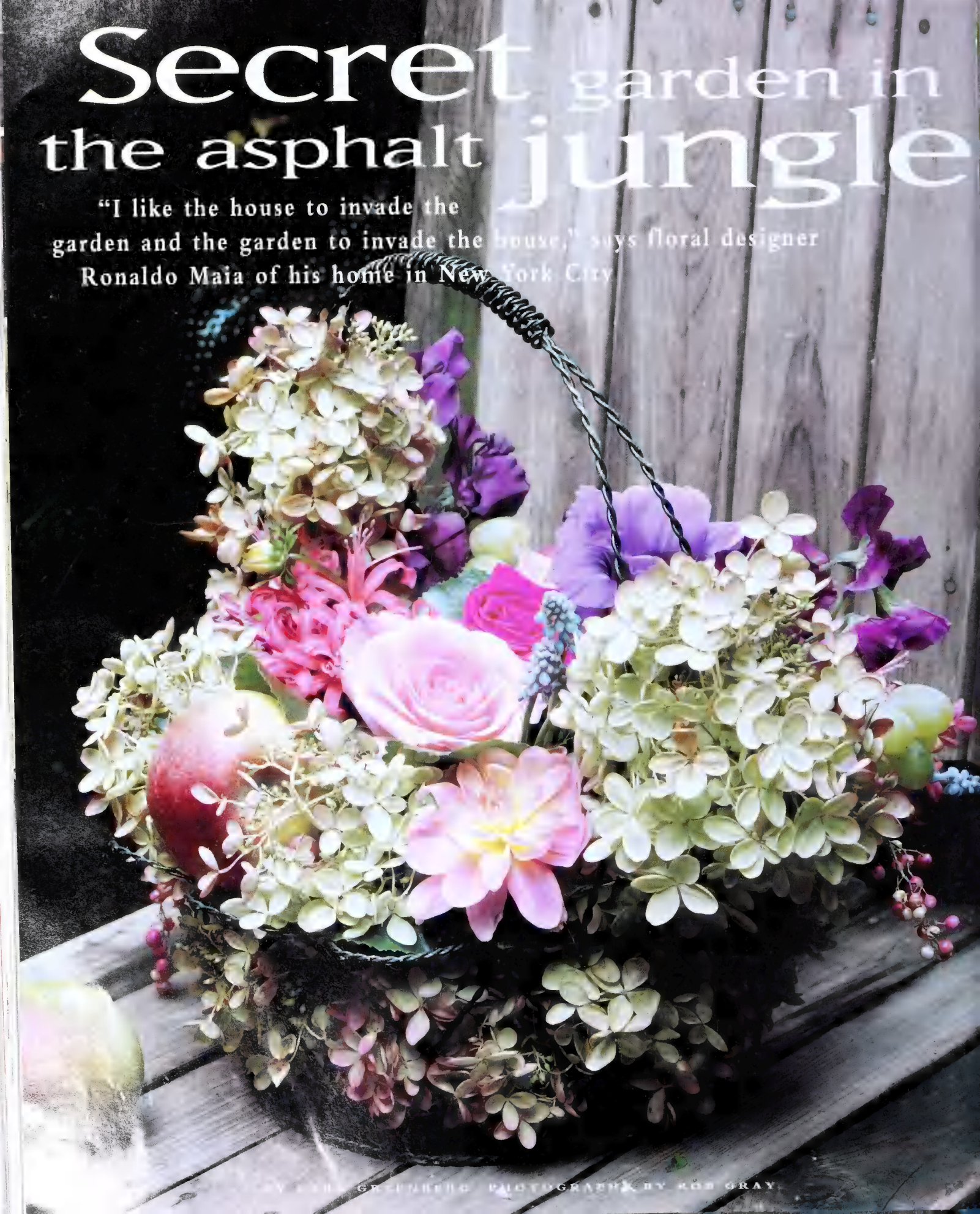




MARIETTE HIMES GOMEZ, who has always been mad about furniture, hopes to save tedious shopping time with her new line of 28 objects, ranging from sofas, chairs and tables to lamps and lanterns. Why now? "Shopping in Europe the past few years, I began to find pieces I felt were worthy of duplication or adaptation." Her criteria—architectural lines, stylish details, good proportion and hand-crafting—will remind admirers of her rooms.

Secret garden in the asphalt jungle

"I like the house to invade the garden and the garden to invade the house," says floral designer Ronaldo Maia of his home in New York City.



BY ERIC GREENBERG PHOTOGRAPHS BY ROB GRAY



Ronaldo Maia's shuttered windows look out on his luxuriant second-story terrace garden. Opposite: Maia groups roses, hydrangea, orchids and apples in a characteristically loose arrangement. His second book, **More Decorating with Flowers** *(Harry N. Abrams), is now in print.*

RONALDO MAIA'S PRIVATE jungle is in Manhattan. It could be the most secret spot in the city, surrounded by three tall blank walls at the rear of his three-story town house. No stranger's eyes can see in, and the traffic noises are faint and far away. "You forget where you are," says Maia, a floral designer known since the 1970s for his naturalistic arrangements, and owner of Casa Maia, Ltd., a discerning bazaar of antiques and decorative objects.

Maia grew up in the interior of Brazil, so it is no surprise that his garden on a 400-square-foot second-story terrace has all the lushness of a tropical rain forest. What is remarkable is that he achieves it within the confines of terra-cotta tubs and wooden boxes, and on just two hours of direct sunlight a day.

Most of the plants are readily available in local nurseries—even, you might say, indigenous to New York City gardens. Impatiens, hosta, astilbe, wild violets and English ivy blanket the shady lower level. An abundance of common vines—wisteria, clematis, morning glory and honeysuckle—cooperate to camouflage the three blank walls by reaching upward toward the sun. Grapes planted in tubs on Maia's roof spill over the garden. Only occasionally are they trellised, as on the twig arch over the recirculating fountain (a bathtub-size terra-cotta planter and an antique ceramic fountain head from Portugal), massed with climbing hydrangea.

Maia copes with problems as they arise. When the neighbor to the east installed air-conditioning equipment on his roof, the new wall to conceal it blocked Maia's morning light. He has compensated by raising everything up a foot on blocks and stools, dramatizing even more the illusion of a sunken garden that you get when seated at his outdoor table.

The presence of birds enhances the feel of the tropics—not only Maia's talking mynah, Coco, but wild mourning doves, which he encourages by providing ten birdhouses.

Maia's garden has layers of growth and layers of effort. At the bottom are the tended annuals. In the middle, where roses and small trees reside (an eight-year-old orange tree is "queen of the garden"), Maia gives "a little help." But it is the canopy of vines—the layer that grows uncontrollably—that he loves best.

"This is my tropical mentality," he says. "I don't believe you can do a garden like a painted picture. You must let nature do what nature does."















Old ironwork chairs and painted wood columns stand out amid the greenness. Opposite, clockwise from top left: Maia with Coco. Ivy-filled cedar planters atop columns. In the second-story greenhouse extension linking house and garden terrace, decorative objects from Maia's shop. Fountain basin is a terra-cotta planter, waterspout an antique ceramic dolphin. Brass and shellwork lantern made for Casa Maia. Table set for alfresco dining.

FOR MORE DETAILS, SEE READER INFORMATION

Below, from left: A reproduction Biedermeier writing table by Bevan Funnell is cherry topped with leather. A graceful sweep of polished plywood distinguishes Jasper Morrison's desk at Neotu. Henredon's kidney-shaped desk is covered in leather.







Desks

Whether you are setting up an office at home or just looking for a private place to pay the bills or pen your memoirs, a desk of one's own is treasured turf. Here are sixteen desks as varied and individual as the people who will use them. From sleek writing tables to updates on the pigeonholed rolltop, they are worlds away from the dreary office variety. Wherever it nestles—bedroom, living room, dining room, kitchen or study—a desk that is well designed will inspire its user.





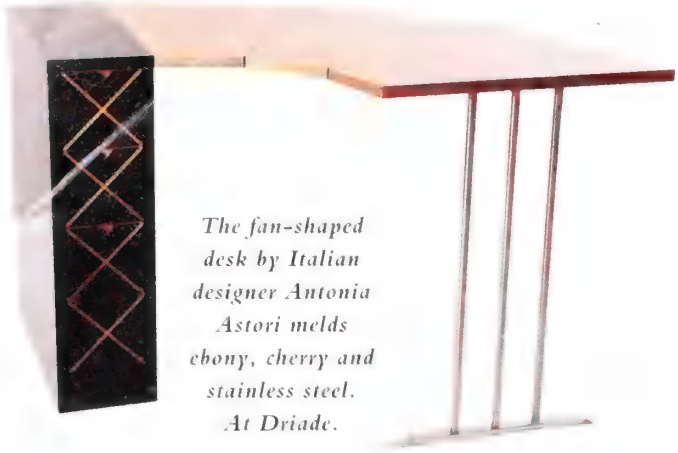


Above, from left: This unusual design by Gio Ponti is decorated with Piero Fornasetti's scenes of Milan, at Norton Blumenthal. A traditiona standing desk in black cherry is by Thos. Moser Cabinetmakers. Jay Spectre's stylishly angular drop-front secretary for Century has primavera veneer.

BY JILL KIRCHNER PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY KATHLEEN MAHONEY



The elegant simplicity of Shaker is echoed in Grange's painted maple and sycamore desk and cotton-webbed chair. Crackle table lamp at Driade. Knightsbridge hand-printed striped wallpaper (run horizontally) from Norton Blumenthal.



The fan-shaped desk by Italian designer Antonia Astori melds ebony, cherry and stainless steel. At Driade.



Baker's classically proportioned Chippendale mahogany writing table reflects the style of 18th-century England and her colonies.



A Regency faux-bamboo writing table from Mark Hampton's European Country collection for Hickory Chair offers grace with mobility, thanks to brass casters. In mahogany with a painted finish.



Daniel Mack's mixed media writing table pairs the earthy with the ethereal: Tree limbs support a glass top.



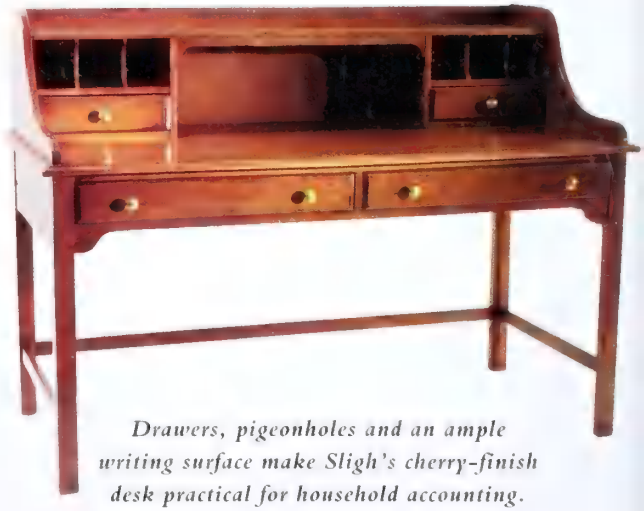
The Leighton campaign desk from the Ralph Lauren Home Collection is mahogany with a leather writing surface, brass fittings and a clock.



Gracefully fitted legs and arched aprons mark a limited-edition writing table by Jerry Donovan in solid cherry.



This oval writing table in olive wood by KDS, Inc., has an elegance that would suit a formal living room.



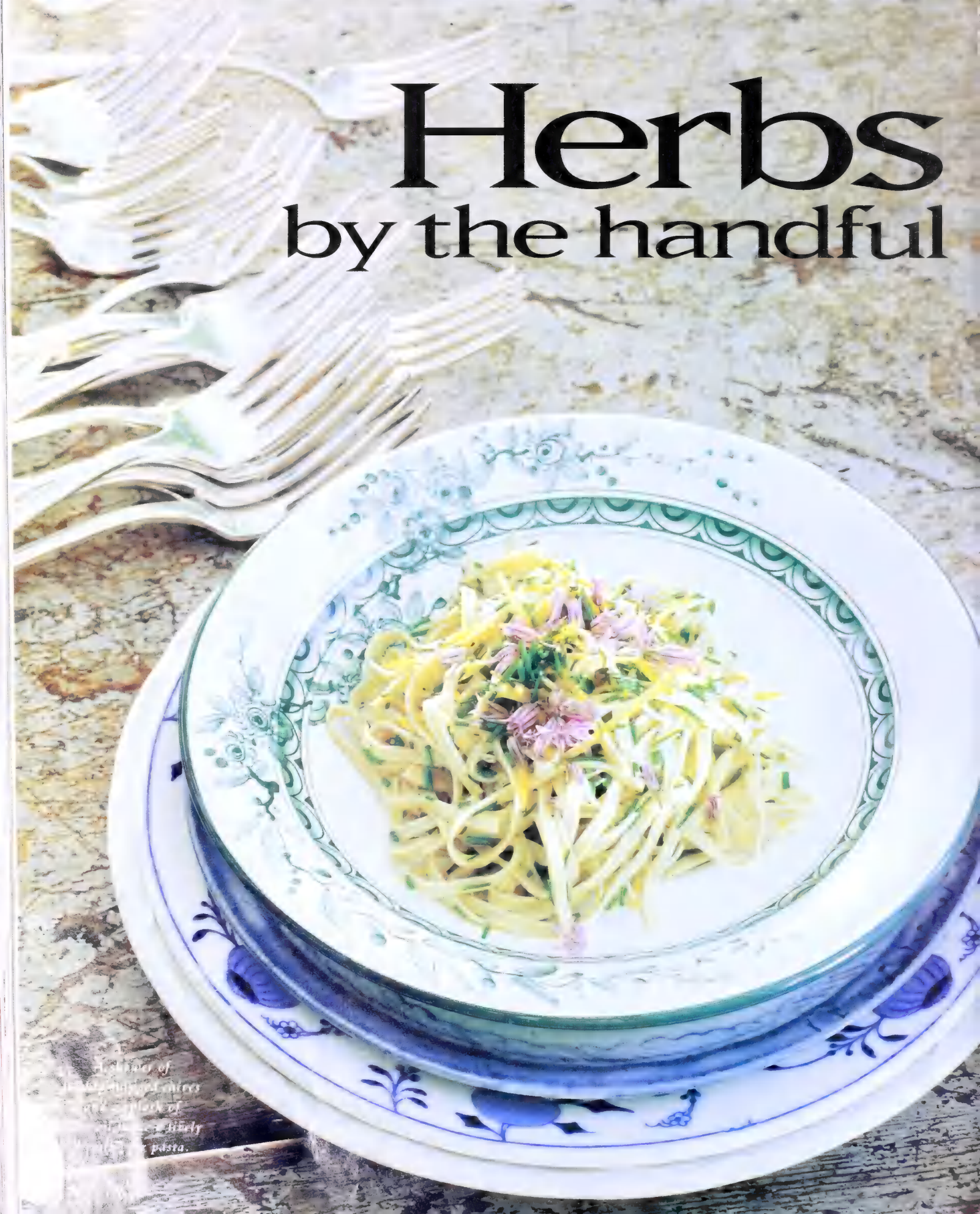
Drawers, pigeonholes and an ample writing surface make Sligh's cherry-finish desk practical for household accounting.



A sleek tower of purple and silver laminates designed by Antonia Astori houses a pullout writing surface plus drawers and cubbyholes for streamlined storage. Desk and Ed Archer chair at Driade. Lamp from Lee's Studio. Ravenna wallpaper at Norton Blumenthal.

FOR MORE DETAILS, SEE READER INFORMATION AND PRICES & SOURCES

Herbs
by the handful



ust a pinch will no longer do. 'oday a Connecticut restaurant's owner and hef cast herbs in a starring role

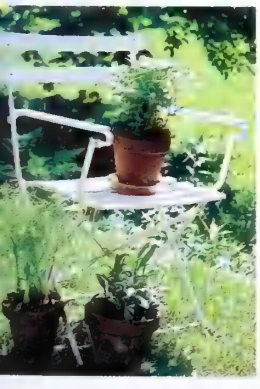
Y JANE ELLIS PHOTOGRAPHY BY ANTOINE BOOTZ





I HAVE ALWAYS
anted an old house, an
sh Thoroughbred and a
eat herb garden," says
mes O'Shea, owner of
e West Street Grill in
tchfield, Connecticut.
ne lucky man now has
three. Not to mention
restaurant that gets top
lling in the Zagat and
her restaurant guides,
d attracts such high-
ofile customers as the
enry Kissingers, Claire
oom and Philip Roth,
iane Sawyer and Mike
ichols.

O'Shea's garden pro-
des the many herbs that
ay a major role in the
ght and inventive dishes







James O'Shea, owner (top right, on left), and chef Randy Nichols of the West Street Grill, have a way with herbs. Examples: Chervil and lemon balm heighten the taste of a leek and fennel soup (right); ten tender herbs sweeten a salad of baby lettuce leaves (above). Herb salad in the making (above left); potted lemon balm (left).

prepared by chef Randy Nichols. "Herbs add life and a lot of flavor," says O'Shea. "They tie all the elements together." He thinks the annuals—basil, dill, cilantro, chervil and summer savory—work well when added to a dish just as they are. Perennials such as sage and rosemary work better for marinades and robust dishes. Tender-leafed annuals add a fresh tang to salads—the West Street Grill tosses ten varieties with baby lettuce leaves.

Basil is a favorite here. O'Shea grows many varieties, from the potent Genoa perfume basil to the mild, baby-leafed Greek basil. To take advantage of a bountiful







crop, Nichols makes bas
oil to use in sauces an
soups. He purees half
cup of basil leaves with
cup of light olive oi
stores the oil in a screw
top jar in the refrigerato
for two days, shaking oc
casionally, then strains
through cheesecloth.

"Remember herbs hat
to be exposed to cold air,
warns O'Shea, who keep
his harvest fresh by refrig
erating herbs standing in
jar of water covered wit
a plastic bag. There ar
herbs galore in this kitch





Four-bean salad (top right) is enhanced with leaves of fresh sage, thyme and bay. Tomatoes are dressed not with the usual basil, but with tiny fresh oregano leaves. Above: A fillet of salmon that has been coated with vibrant basil and tarragon and quickly sautéed is served with a black olive puree and a yellow and red tomato compote. Left: Corn cakes flecked with parsley and chives are topped with crème fraîche and accompanied by corn relish. Top left: Herbs by the jugful and on an antique stand.

en, used generously fo
marinades, stuffings, salads
sauces, teas, fragrant bread
and to tuck into buttered
sandwiches.

West Street Grill
43 West Street
Litchfield, CT
(203) 567–3885
Open daily for lunch
and dinner.

RECIPES BEGIN ON PAGE 116. FOR MORE DETAILS, SEE READER INFORMATION



Herbs enhance dessert, too. Rose-scented geranium perfumes vanilla ice cream. Rosemary sparks an ice accompanied by anise seed butter cookies. Lemon curd tartlets retain the tang of lemon balm.



Without a mountain, our label wouldn't be the same. Neither would our coffee's aroma.

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Mountain-grown beans. The world's richest, most aromatic kind.

It's where Folgers starts.

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Our beans are aroma-roasted and then specially ground.





To deliver that great aroma right to your cup.

Why? Because great aroma is essential to great taste. Which may explain why, all things considered, people prefer Folgers to the other leading brand.

We think you will, too. So look for the can with the mountain on it.

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olgers. Aroma so rich you can taste it.



AND THE WINNER IS...

In our June issue House Beautiful and the Sara Lee company presented five dessert recipes using the company's frozen pound cake—and asked you to pick your favorite. Close to 4,000 readers phoned in their votes and the winner of The Best Dessert in America Contest is Marie Serena of Campbell, California for her Italian Biscotti Crescents.

Serena (left) won her first recipe contest in 1985, and has been "hooked on contests ever since." Influenced by the Italian cooks in her own family—her grandmother, her mother and mother-in-law—she feels that "many modern cooks still like ethnic recipes," but they look for convenience. She developed the biscotti recipe because frozen Sara Lee Pound Cake contains all the ingredients found in traditional biscotti.

Serena, who won $500 when she became one of five finalists in the contest, now gets to take home the grand prize: a SubZero refrigerator freezer.

PARSLEY AND CHIVE CORN CAKES WITH CRÈME FRAÎCHE AND FRESH CORN RELISH

- 3 cups fresh corn kernels
- 1 cup milk
- ⅔ cup flour
- ⅔ cup cornmeal
- 1 teaspoon baking powder
- 4 eggs
- 4 egg yolks
- 8 tablespoons melted butter
- ½ cup fresh chives, finely chopped plus extra for garnish
- ½ cup fresh parsley, finely chopped
- 1 teaspoon salt
- 1 teaspoon freshly ground white pepper
- 3 tablespoons frying oil, or more if needed
- 1 cup crème fraîche (recipe follows)
- Fresh Corn Relish (recipe follows)

In the bowl of a food processor combine fresh corn kernels and milk and process until simultaneously chunky and creamy. Pour into a large mixing bowl. Add flour, cornmeal and baking powder and mix well. Set aside.

In a small mixing bowl beat together eggs, egg yolks and butter until smooth and frothy. Add egg mixture to corn mixture and combine thoroughly. Carefully mix in chopped chives and parsley. Season with salt and pepper.

In a large skillet, heat oil. Using a 1½-ounce ladle, scoop up batter and ladle into hot oil. Fry until golden on both sides, about two minutes per side. Serve corn cakes with crème fraiche, garnished with chives, and Fresh Corn Relish. Makes approximately 2 dozen corn cakes.

CRÈME FRAÎCHE

- ¼ cup sour cream
- 1 cup heavy cream

In a small bowl mix together sour cream and heavy cream. Set aside in a warm place for 12 to 14 hours (or overnight). Refrigerate crème fraiche 4 to 6 hours before serving. Makes approximately 1¼ cups.

FRESH CORN RELISH

- 1 cup fresh corn kernels
- 2 tablespoons finely diced carrots
- 2 tablespoons finely diced red onion
- 2 tablespoons finely diced celery
- 2 tablespoons finely diced red bell pepper
- 2 tablespoons cider vinegar
- 3 tablespoons olive oil
- 4 tablespoons minced fresh chives
- Salt and freshly ground black pepper, to taste

Blanch corn, carrot, onion, celery and red bell pepper in salted boiling water for 1 to 2 minutes. Remove vegetables and immediately shock in ice water. Drain cool vegetables and place in a large mixing bowl. Add vinegar, olive oil and chives. Toss well and season with salt and pepper. Refrigerate corn relish and refrigerate for at least 2 hours before serving. Makes approximately 2 cups.

LEEK AND FENNEL SOUP

- 3 tablespoons olive oil
- 1 medium bulb fresh fennel, sliced
- 2 medium leeks, sliced
- 1 large clove garlic, minced
- 6 cups water
- 2 fresh bay leaves
- Salt and freshly ground black pepper, to taste

For garnish:

- 2 tablespoons finely diced zucchini
- 2 tablespoons finely diced yellow squash
- 2 tablespoons finely diced carrot
- 2 tablespoons finely diced red bell pepper
- 3 tablespoons fresh chervil
- 3 tablespoons fresh lemon balm

In a large heavy saucepan, heat olive oil. Add fennel, leeks and garlic and cover. Sweat vegetables over low heat, stirring often, 15 to 20 minutes.

Add water, bay leaves and season with salt and pepper. Simmer soup for 25 minutes. Remove soup from heat and discard bay leaves. Transfer soup to a bowl of a food processor and puree well. The soup should be light and creamy in texture. Set soup aside.

In a small mixing bowl combine all ingredients for garnish.

Pour soup into individual soup bowls and garnish with a swirl of diced vegetables. Sprinkle each bowl with fresh chervil and lemon balm at the last moment before serving. The heat from the soup will extract the flavors from the herbs. Serves 6.

ORGANIC HERB SALAD WITH BALSAMIC VINAIGRETTE

For vinaigrette:

- 1 small shallot, minced
- 1 small clove garlic, minced
- ¼ cup balsamic vinegar
- 1½ cups extra-virgin olive oil
- Sea salt and freshly ground black pepper, to taste

For salad:

Use a mix of organic baby lettuce and herbs such as butter lettuce, lolla rossa, red oak leaf, lolla biondo, mizuna, red mustard, garlic chive blossoms, dill tops, sweet cecily leaves and seeds, rosemary flowers, meadow sage flowers or fresh cilantro flowers.

Make vinaigrette: In a cruet or jar mix all ingredients together well. Let vinaigrette stand at room temperature for 2 to 4 hours to heighten flavors.(Note: ¼ cup of fresh, minced and mixed herbs such as thyme, rosemary, chervil, chives and basil can be added to vinaigrette.) Makes approximately 1¾ cups vinaigrette.

Make salad: Rinse and thoroughly dry baby lettuce and herbs. In a large chilled glass bowl combine baby lettuce and herbs, tossing gently. Add Balsamic Vinaigrette, toss to coat and serve immediately.

Garnish each plate with flower blossoms.

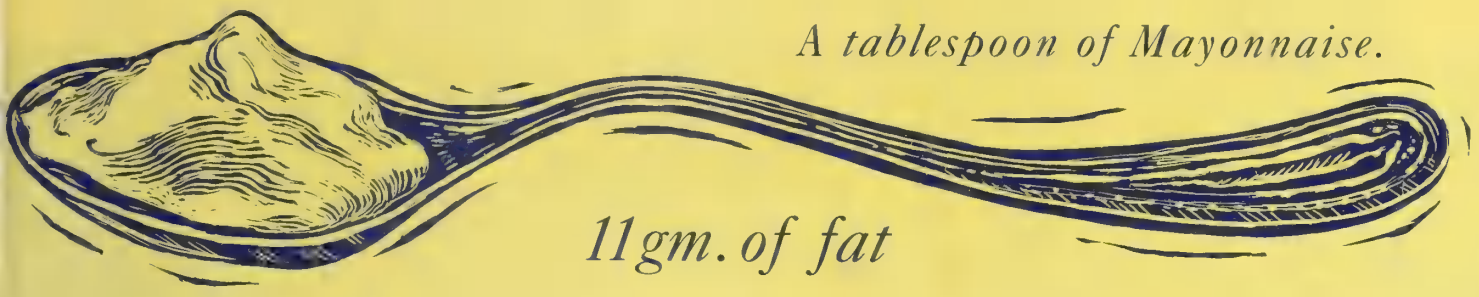
LINGUINE WITH OLIVE OIL AND CHIVES

- 1 pound fresh linguine
- ½ cup extra-virgin olive oil
- Grated zest of 1 lemon
- 2 lemons, juiced
- ¾ cup chopped fresh chives
- ¼ cup chopped fresh parsley
- Sea salt and freshly ground black pepper, to taste
- Chive flowers for garnish, 1 whole flower per person

Cook pasta in rapidly boiling salted water for 2 to 3 minutes. Drain well and place in a large serving bowl. Add remaining ingredients and toss to combine. Season with salt and pepper. Garnish with chive flowers and serve immediately. Serves 6.

(Continued on page 121)

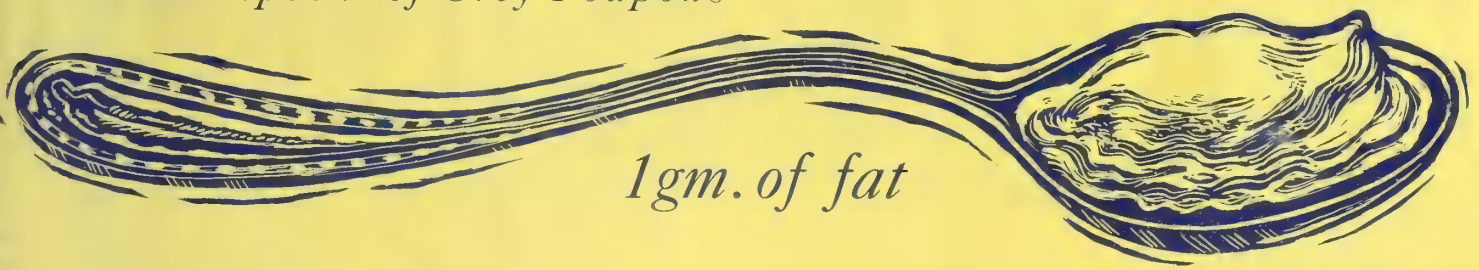
A tablespoon of Mayonnaise.



11gm. of fat

Mayonnaise will never cut the mustard.

A tablespoon of Grey Poupon®



1gm. of fat

Adding a single *tablespoon* of mayonnaise to a sandwich adds more *fat* than *five* slices of grilled Canadian *bacon.* Grey Poupon, on the other hand, contains virtually no fat and precious few *calories.* Yet it manages to bring a distinct *flavor* to *food* in a way mayonnaise can never match. So *spread* on Grey Poupon. It won't spread your *waistline.*





Riedel glasses to fit the wine (from left): 12-ounce Bordeaux for Chardonnay, mature Cabernet Sauvignon and Merlot; 14-ounce Montrachet for Barbera, Sauternes and mature Chardonnay; 7-ounce Rosé for rosés and blush wines; 4½-ounce Sparkling Wine for champagne cocktails; 6-ounce Champagne flute for Brut nonvintage champagnes and sparkling wines; 12-ounce Vintage Champagne flute for prestige cuvées; 7-ounce Rheingau for Riesling and Sauvignon Blanc; 10-ounce Alsace for Gewürztraminer and Pinot Blanc; 5-ounce Auslese for sweet wines; 32-ounce Bordeaux Grand Cru for young Cabernet Sauvignon and Merlot.

Taste the difference

Experts are discovering just how much the wineglass affects the bouquet and flavor of a wine (more than we knew)

WHEN IT COMES TO WINEGLASSES, MOST OF US [illegible] to keep it simple—one for red, another for white, and a third, a [illegible] for champagne. But [illegible] those attuned to the subtleties of wine, [illegible]ng but a glass desig[illegible] specifically for the wine will do. Georg [illegible] is such a person. [illegible]dent and owner of Riedel Glassworks [illegible]ustria, Rie[illegible] that glasses can be engineered to show the wine at its best—and he has the merchandise to prove it.

For Riedel, there is no such thing as an "all-purpose" wineglass. There is a glass designed specifically for Burgundy and one for Bordeaux, one for young reds and one for old, one for Riesling and one for Chardonnay. Not until you drink a wine from the proper glass, he says, will you experience the wine at its prime.

Until I talked to Riedel, I had followed two basic rules of thumb about glassware: The bigger the better, and the clearer the better. I still think those rules are valid. However, Riedel convinced me that the same wine can taste and smell radically different in different glasses. And this is good to keep in mind for when you are ready to invest in new glassware.

Did you know that your perception of a wine's flavor will vary widely depending on whether you must bend your neck forward or >

BY TERRY ROBARDS

1 mg. tar, 0.1 mg. nic.



10 packs of Carlton have less tar than 1 pack of these brands.



16 mg. tar	14 mg. tar	16 mg. tar	12 mg. tar	17 mg. tar
1.1 mg. nic.	1.0 mg. nic.	1.1 mg. nic.	0.9 mg. nic.	1.3 mg. nic.

U.S. Gov't. Test Method confirms of all king soft packs:

Carlton is lowest in tar and nicotine.

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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

1 mg. "tar", 0.1 mg. nicotine
Lowest of all brands: Ultra Carlton: less than 0.5 mg. "tar" less than 0.05 mg. nicotine av. per cigarette by FTC method

backward to drink? Or on what part of your tongue the wine touches first? Glasses can be designed to affect these things.

It was Georg Riedel's father, Claus Josef Riedel, who realized that the shape of a glass determines how wine flows to the tongue. Sweetness is experienced on the tip of the tongue, acidity on the sides and beneath the tongue, saltiness at the extreme edges, bitterness and astringency at the very back. Slightly flared rims direct the wine to the tip of the tongue, where sweetness and mellow fruit flavors are best perceived. Tulip-shaped glasses channel wine to the center of the tongue, where acidity and fruit are most in balance.

Claus Josef Riedel determined that larger glasses are best for younger red wines: They expose a greater surface area of wine to oxygen, releasing more intense aromas, especially when wine is swirled. A small glass tends to inhibit the exposure to oxygen, which is desirable only with very mature red wines whose aromas and flavors are fragile or elusive.

Georg Riedel has taken the science of glassware many steps further. He decided several years ago that the traditional port glass could be improved. Port producers and other experts were skeptical. They had no complaints about the traditional glass, and, no doubt, they were suspicious because Riedel was in the glass business.

But in 1990 Riedel convinced Cristiano Van Zeller, president of Quinta do Noval, a leading port producer, to help convene a panel of experts to develop a better port glass. Ten different glasses were used: six prototypes handmade by Riedel, three traditonal types provided by port shippers, and the official glass endorsed by the Port Wine Institute.

The experts rated the wines on the standard 20-point scale used in Europe. The results were "amazing," according to Michael Broadbent, wine director of Christie's auction house in London. Scores for the same wine varied as much as seventy percent when served from different glasses by the same taster. One of the Riedel glasses was chosen to be produced for aged tawny port, another for vintage port. The official glass rated last.

Unlike the traditional goblet-shaped port glass, the Riedel glasses are elegant 9-ounce tulips. At first glance, the glasses look identical. But the tawny port glass is slightly less tapered at the rim than a vintage port glass and is about three-eighths of an inch shorter, and this emphasizes the rich, oaky perfume of tawny port. The more tapered glass focuses the deep fruity essence of vintage port.

Recently, I met Riedel in New York and performed my own taste tests using glasses manufactured by his company. We poured a Robert Mondavi 1988 Reserve Chardonnay into his 7-ounce Rheingau glass, which has a pronounced outward-tilting lip. We also poured it into an "all-purpose" wineglass and an 11-ounce glass designed specifically for Chardonnay. The Mondavi Chardonnay is a big wine of great personality, but only in the Chardonnay glass was that evident. Even more dramatic were the differences in the flavor and nose of Mondavi's 1988 Reserve Pinot Noir. In the Chardonnay glass, its nose was less concentrated and the flavor was muted. In a 37-ounce Burgundy Grand Cru glass, it seemed bigger, rounder, more fully flavored.

> Larger glasses are best for younger red wines; they expose a greater surface area to oxygen

Then we sampled Mondavi's 1986 Reserve Cabernet Sauvignon in a 6-ounce young red wine glass, a 22-ounce Bordeaux glass and the 37-ounce Burgundy Grand Cru glass. Although young, the wine was best in the 22-ounce Bordeaux glass (not surprising, since Cabernet Sauvignon is one of the principal grapes of Bordeaux). Its nose was lost altogether in the 37-ounce Burgundy glass.

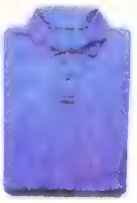
We tasted Perrier-Jouët Fleur de Champagne from an old-fashioned "saucer" or flat *coupe*, and from a tall tulip glass. Long ignored by people serious about champagne, the coupe causes the bubbles to dissipate too quickly—and it spills too easily—while failing to focus the bouquet, as the tulip does. Riedel's explanation of the coupe's failure: "You must dip your head forward and suck up the champagne from the saucer. But with the tulip, the champagne is poured onto the tongue with the head tilted back."

Most startling were the differences in the way brandy was perceived from a traditional brandy snifter and from a 4-ounce flute for grappa from Riedel's Schnapsglaser line. The grappa of Angelo Gaja seemed coarse and highly alcoholic from the 29-ounce snifter, but was fruity and sweet from the much smaller Riedel glass designed specifically for brandy. Why? Brandy is a much more powerful drink than wine, and a snifter clearly displays its higher alcohol strength. But the subtleties of wood aging and the remnants of fruit from the base wine—not alcohol—really determine the quality of a brandy. "I discovered that snifters are only good for Pinot Noir; forget them for spirits," says Riedel.

Riedel was the first to manufacture and export stemware designed specifically for certain types of wine. His glasses are expensive, however. A set of eight Burgundy Grand Cru stems will set you back $600, and the other glasses in his top-of-the-line Sommeliers series can be almost as costly. But he manufactures less expensive lines starting at about $8.50 a glass, and, of course, there are glasses made by many other manufacturers. It pays to think about the kinds of wine you drink frequently, then to choose glasses sized and shaped to show that wine at its best.

Terry Robards, author of The New York Times Book of Wine *and columnist for* The Wine Spectator, *owns Terry Robards Wines & Spirits, an emporium in Lake Placid, N.Y.*

Introducing the



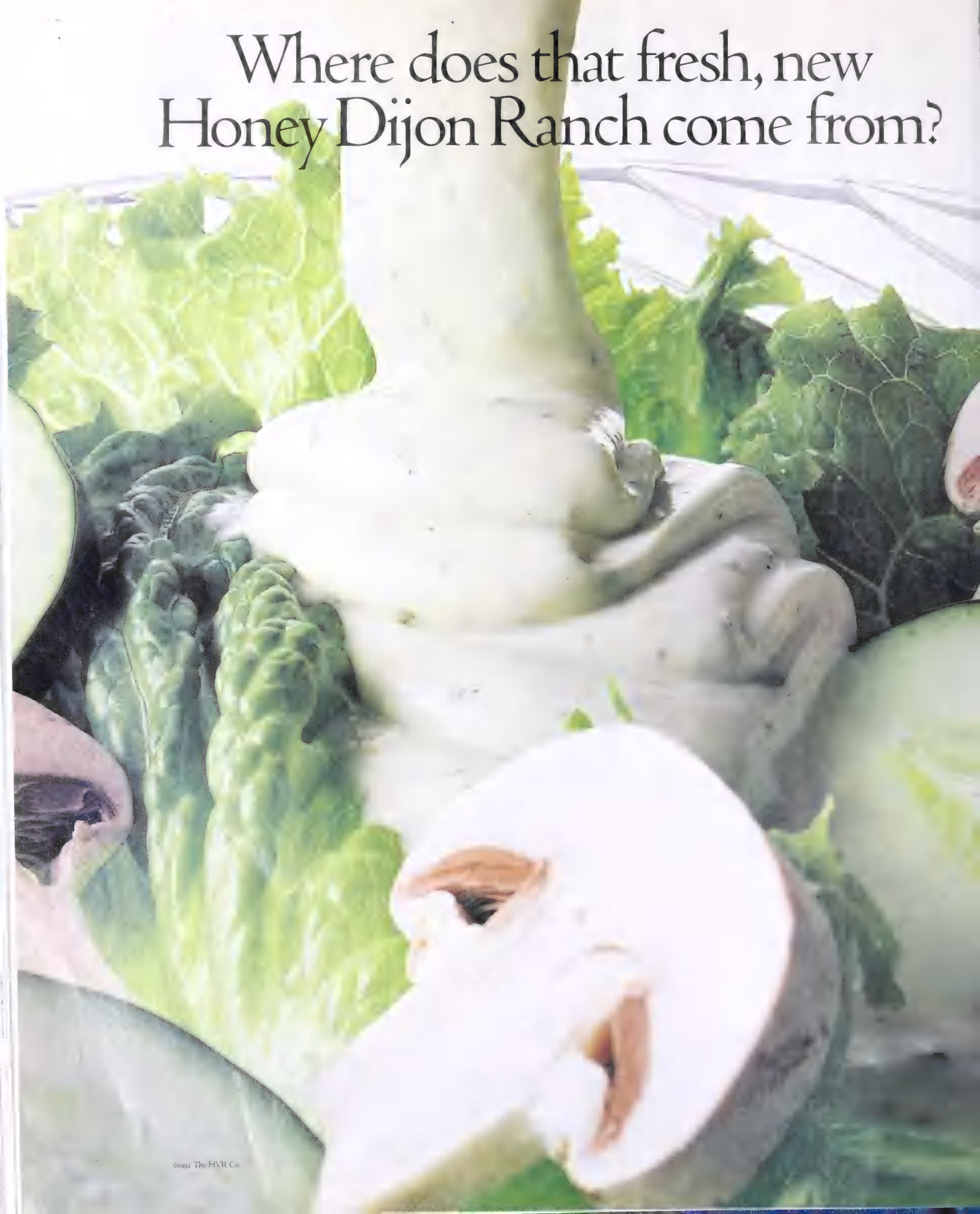
only  color safe bleach

that comes  with

 a *twist.*

New Lemon Fresh Clorox 2® Color Safe Bleach has more than a great lemon scent. It's got double the brightening power of other liquid color safe bleaches. Anything else pales by comparison.

Where does that fresh, new Honey Dijon Ranch come from?



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This sensational new dressing is fresh from Hidden Valley.®

Just add milk and mayonnaise. You'll taste a drizzle of sweet honey and a touch of tangy Dijon mustard in an utterly delicious creamy dressing.

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(answer below)

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LIQUID-PLUMR.® THE PLUMBER TO CALL FIRST.

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Continued from page 116

PAN-SEARED SALMON IN AN HERB CRUST

- 6 6-ounce salmon fillets
- Sea salt and freshly ground black pepper, to taste
- Extra-virgin olive oil
- 1 bunch fresh basil, leaves only, torn
- 1 bunch fresh tarragon, roughly chopped
- Black Olive Puree (recipe follows)
- Yellow and Red Tomato Compote (recipe follows)

Season salmon fillets with salt and pepper. Drizle both sides of each fillet with olive oil and rub er surface.

Combine basil and tarragon and pack herbs on th sides of fillets. Set fillets aside for 15 to 20 inutes at room temperature.

To a large heavy skillet add ¼ inch of olive oil d heat. Add salmon fillets and sauté on medium-gh heat, about 2 minutes per side for rare. The rb crust will crisp up and stay green. Serve lmon with Black Olive Puree and Yellow and ed Tomato Compote. Serves 6.

BLACK OLIVE PUREE

- 1 cup tiny black Provence olives, pitted
- 3 tablespoons very fruity extra-virgin olive oil

In a food processor combine olives and olive oil d process until the consistency of a soft paste and ry fine in texture. Set aside in refrigerator for 4 6 hours to allow flavors to marry. Garnish with een olives if desired. Makes about 1 cup.

YELLOW AND RED TOMATO COMPOTE

- 1 pint firm ripe red cherry tomatoes
- 1 pint firm ripe yellow cherry tomatoes
- 2 tablespoons fruity extra-virgin olive oil
- ¼ cup finely chopped scallions
- Sea salt and freshly ground black pepper, to taste

In a mixing bowl toss together tomatoes and ive oil. Season with salt and pepper. Transfer to a illet over medium high heat and sauté until the ins begin to burst. Remove tomatoes from heat d toss in scallions. Serve warm. Makes approxiately 3 cups.

WEST STREET GRILL BEAN SALAD

- ¼ cup extra-virgin olive oil
- ½ cup celery, finely diced
- ½ cup red bell pepper, finely diced
- ½ cup red onion, finely diced
- 2 cloves garlic, minced
- 2 sprigs fresh sage
- 2 sprigs fresh thyme
- 2 fresh bay leaves
- 1 cup cooked flageolet beans, cooled
- 1 cup cooked yellow stueben beans, cooled
- 1 cup cooked brown Swedish beans, cooled
- 1 cup cooked French navy beans, cooled
- ¼ cup rice wine vinegar
- 2 medium plum tomatoes, diced to ¼ inch
- ½ cup chopped fresh parsley
- Salt and freshly ground black pepper, to taste

In a large skillet heat olive oil. Add celery, red pepper, red onion and garlic. Sweat over low heat for 5 minutes. Add sage, thyme and bay leaves to pan and remove from heat. Set aside for 10 minutes to cool and allow flavors to marry.

In a large serving bowl combine cooked and cooled beans and toss to mix well. Add vegetable mixture to beans and toss to combine. Set aside for at least 1 hour at room temperature, or refrigerate overnight and bring to room temperature before continuing.

In a small mixing bowl combine rice wine vinegar, tomatoes and parsley. Season with pepper. Add tomato mixture to beans and toss to mix well. Taste and adjust seasonings with salt and pepper. Makes approximately 6 cups.

Note: If these dried beans are not available, substitute a combination of other dried beans such as black beans, kidney beans, pink beans, lima beans.

SCENTED GERANIUM ICE CREAM

- 5 to 6 scented pelargonium geranium leaves (rose, lime or nutmeg), chopped roughly
- 2 teaspoons scented geranium petals (same scent as used for leaves)
- 1¼ cups half-and-half
- ½ cup sugar
- 4 egg yolks
- 1 cup heavy cream

In a small saucepan combine scented geranium leaves, scented geranium petals and half-and-half. Bring to a boil and scald. Set aside and cool for 20 minutes.

In a small stainless-steel saucepan whisk together sugar and egg yolks until light and frothy. Whisk egg mixture into half-and-half mixture, then pour back into the stainless-steel pan. Cook over low heat, continuously stirring, until custard is thick enough to coat the back of a wooden spoon.

Strain custard into a container set in an ice bath and set aside to cool.

In a metal mixing bowl beat heavy cream until stiff. Gently fold in cooled custard. Freeze in an ice cream maker according to manufacturer's directions. Remove from ice cream maker and place in freezer overnight to set.

Scoop ice cream into small glasses and garnish with additional scented geranium petals and leaves. Makes approximately 3 cups.

ROSEMARY ICE

- 1½ cups water
- ¾ cup dry white wine
- 2 tablespoons sugar
- 2 tablespoons freshly squeezed lemon juice
- ¼ cup Anise Aquavit
- ½ teaspoon minced fresh rosemary
- ½ teaspoon minced fresh lemon thyme
- Salt to taste

In a small stainless-steel saucepan combine all ingredients and bring to a simmer for 3 minutes. Transfer to a metal bowl, cover and place in freezer. Remove bowl every half hour and quickly whisk contents. It will take a few hours for the mixture to become slushy. When mixture has reached the consistency of slush allow it to freeze hard overnight. Makes approximately 3 cups.

ANISE SEED BUTTER COOKIES

- 1 cup flour
- ¼ cup plus 2 tablespoons confectioners' sugar
- Pinch of salt
- 7 ounces cold sweet butter, cut into small pieces
- 1 teaspoon vanilla
- ½ teaspoon anise seed

In the bowl of a food processor fitted with paddle blade, combine flour, sugar and salt. Add butter and process until just combined, about 2 minutes. Add vanilla and anise seeds and process about 2 minutes more. Remove dough from processor bowl and shape it into a ball with your hands. Roll into a 1-inch-thick log and wrap in plastic. Refrigerate dough for 1 hour. Remove plastic wrap and slice log into ¼-inch-thick rounds. Place cookies on an ungreased cookie sheet and bake in a preheated 375°F oven 7 to 10 minutes. Serve immediately. Makes approximately 36 cookies.

LEMON TARTLETS WITH LEMON BALM

For tarts:

- 6 tablespoons very soft butter, cut into pieces
- 5 tablespoons sugar
- 2 tablespoons water
- 1 egg
- 1 egg yolk
- 2 cups flour

For filling:

- 1 cup freshly squeezed lemon juice
- 1 cup sugar
- 3 eggs
- 3 egg yolks
- 6 ounces butter, cut into pieces
- 2 tablespoons lemon balm, blanched, chilled and sliced into thin strips
- Lemon balm leaves for garnish

Make tartlet shells: In the bowl of a food processor fitted with a paddle blade cream together butter and sugar. Add water, egg and egg yolk and process until just mixed. Add flour and process until completely combined. Remove from processor, divide in two and wrap each piece in plastic. Refrigerate at least 2 hours.

Remove dough from refrigerator and roll out on a floured board to ⅛-inch thickness. Cut circles using a 3- to 4-inch cookie cutter or glass and line 24 2-inch tartlet pans or miniature muffin tins. Prick the bottom of each with a fork and refrigerate 1 hour.

Remove tart pans from refrigerator and bake in a preheated 375°F oven 7 to 8 minutes until golden. Remove and set aside to cool.

Make filling: In a double boiler combine lemon juice and sugar. Heat until dissolved, about 5 minutes. Add eggs and egg yolks and stir continuously with a wooden spoon until mixture thickens and coats back of spoon, about 10 minutes. Add butter and stir until completely combined, about 5 minutes. Stir in shredded lemon balm, cover tightly and refrigerate until set, 6 to 8 hours or overnight.

Fill tartlet shells with lemon balm filling and garnish with lemon balm leaves. Makes 24 tartlets.



Architect Lee Mindel's Greenwich Village home office (left) is a 14-by-12-foot "observation perch" that overlooks the two-story living room and the cityscape beyond. "The best kind of office encourages you to dream," he says. White-painted walls, cabinets and a curved desk form a light backdrop that focuses attention on the bronze bookends, Beaux-Arts engravings and the 19th-century buildings outside.

In a Manhattan apartment created when two flats were united, a connecting corridor doubles as 9-by-18-foot office (below). The compact space, lined with cherry bookshelves, serves as a "noise sponge" between serene living room and boisterous kids' wing, according to architect Carl Pucci of Bumpzoid.



With more Americans working at home, there's a hot new place in the house

The office comes home

LATE IN THE 1980s A MIDWESTERN CEO scoffed: "Home offices will never catch on." His company made serious office furniture for big, serious office buildings. Today, the demand for both is on the wane.

What the CEO did not foresee was the revolution in American work habits advocated by employer and employee alike: customized work shifts, shared jobs, increased free-lancing and diversified workplaces including neighborhood telecommuting centers and offices at home. By 1990 more than 33 million Americans were engaged in home-based paid work and the number is growing.

This means that more and more people must carve out a place for books, files and office machines—a place that offers peace and privacy so they can get their work done. The home offices here represent three different approaches. All, however, reflect an owner's individual taste and work habits.

Architect Lee Mindel built a place to think about architecture—pure and abstract—far from the noisy tools of the trade parked at his real office: CAD systems, laser printers, fax machines.

"I can sketch, draft, write letters, store slides and pay bills there," says Mindel of his study overlooking Washington Square in Greenwich Village. "But mainly it's an observation tower, a space for dreaming."

When Mindel renovated his 1920s apartment he proceeded in the same way his firm, Shelton, Mindel & Associates Architects, handles all their work: no seams between architecture and interior design. Walls, floors, millwork and furnishings work together. Mindel and his partner, Peter Shelton, expand their rooms by mimicking elements of the outdoors—colors, textures, light, views—in their choice of rugs, fabrics, furniture and art.

By pulling down part of a wall, Mindel >



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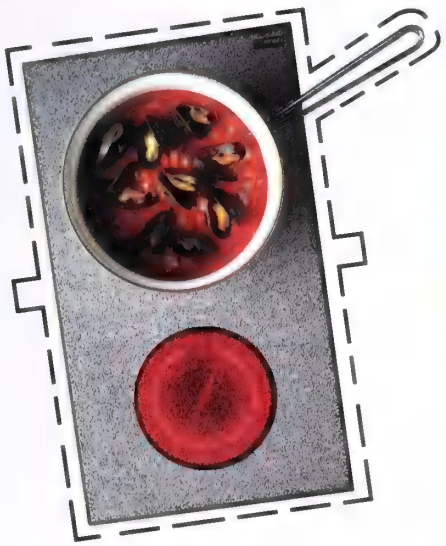
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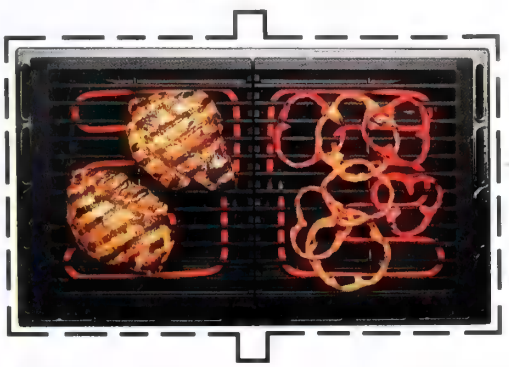
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When separating home and office, how far do you go? "We took the idea of isolation to extremes," says Washington, D.C., architect Olvia Demetriou who designed a self-sufficient two-story electronic cottage (left and far left) equipped with kitchenette, sleep-sofas and bathroom. The client, a foundation consultant, can choose between a desk aimed at the view (below right) and one facing a tower of books (below left).



opened a 12-by-14-foot room to the space below—a 15-by-38-foot living-dining area lined with tall, handsome windows. From his perch he can now look through the windows and see the Beaux-Arts buildings outside. He layered his office with engravings and urns that echo those 19th-century buildings.

To keep storage from blocking the views, Mindel built below-window cabinets. The desk curves gently both to echo a nearby wall and to offer deep and shallow storage.

White and cream for walls, ceiling, millwork and fabrics creates a seamless background. The low cabinets, painted with semigloss lacquer, bounce daylight upward as they offer a continuous surface for display.

CARL PUCCI ALSO DESIGNED A workplace that doesn't feel like an office. In fact, it's not even a room; it's a hall.

When the owners, Manhattan attorneys who work in law firms and have two children, needed more space, they bought the apartment next door. They asked Pucci's firm, Bumpzoid, to demolish the common wall, fuse the two floor plans and make the added apartment a children's wing including playroom and two bedrooms.

The corridor between the children's wing and the living room was turned into the 9-by-18-foot office where the owners work on cases (files from their firms can be sent and received by computer) and pay household bills. Lined with bookshelves, it's both a "noise sponge" and a transition zone separating Raffi from Ravel.

"The couple wanted the work area to be central to the house, with room for two people to work side by side, next to the kids playing," says Pucci.

The custom-made cherry bookshelves, which provide much of the 400 linear feet of shelves requested by the clients, also make a snug family reference library—ready for when the kids are old enough to have their own homework to do.

The architect paid special attention to lighting. Horizontal picture lamps shine bright halogen light downwards over the books, making the multicolored bindings glow. Uplights, concealed above the shelves, illuminate the ceiling's soldier blue, a cool color chosen to boost the red-toned warmth of the cherry wood. The work surface, also made of nonglare cherry, is lit by bendable halogen desk lamps.

WHILE SOME PEOPLE WANT their offices right in the center of their home, others like them to be as far away as possible. This was the case with the owners of a Virginia sheep farm. The husband, a foundation consultant, commuted to work and traveled extensively. All was well until he decided to bag the commute, hire a secretary and work at home. The house was ill-equipped for office work and personnel, and when the couple asked a local firm to turn the farm's old log cabin into a high-tech office, the architects demurred.

"Don't compromise the office. Don't compromise the cabin," said Olvia Demetriou, of Adamstein & Demetriou Design in Washington, D.C. Instead, the architects preserved the cabin and designed an office—striped, log-style, in two-toned stains of shiplapped western cedar—to pay homage to it.

The new two-story structure houses 650 square feet of space on two 18-by-18-foot floors. There are work areas for the consultant and secretary above; kitchenette, bathroom and living room with sleep sofas below. (The office doubles as a guesthouse.)

The siting was done carefully. "When we started walking around, we realized the main house turned its back on part of the property," says Demetriou. "So we decided to pick up some of the views with the new building." Square windows frame preselected views as if they were favorite landscape paintings.

The distance from the main residence to the

fice—"a balance between close and remote," ys Demetriou—allows the client to feel like 's leaving the house for a day at the office. e "commutes" down a gravel path, across a idge into the first floor, up the stairs to a ork aerie with a 15-foot cathedral ceiling.

Two desks stand ready. The architect de- gned a "ceremonial" desk for the bulk of the nsultant's work, mainly thinking and phon- g. It is aimed into the soft, northern light, d allows the owner to keep an eye on the eep that graze below. A second desk, facing doors away from the mesmerizing view, is designed for the tougher disciplines of reading and writing proposals and letters. The desk is built into two columns of bookshelves. A decorative grille of wooden louvers forms a partition between the consultant and the secretary.

A counter, with storage below, wraps three sides of the room, and holds fax, copier, files and family pictures. "The plastic laminate work surface—simple and streamlined—offers maximum flexibility," Demetriou explains. The client arranges and rearranges old mementos and new machinery as he pleases. There's plenty of room for creativity.

Our bodies, our shelves

ORKING IN AN OFFICE, YOU ay take for granted that someone else wor- es about your back, your eye strain, your nds cramping up. Corporations hire profes- onals to purchase office furniture that ensures oper posture and comfort, which in turn en- res productivity.

But when you conduct your business out your home, the responsibility for finding rniture that won't weaken your lumbar re- on falls on *you*. Thirty years ago, you prob- ly wouldn't have considered your spine, ur wrists or even your eyes when outfit- ng a home office. Computers have changed that.

No longer do we run from typewriter to e cabinet to copy machine. Instead, we sit in ont of the computer, repeating the same nd motions, for hours and hours. The result, cently discovered, is often disability. Sitting one place too long causes the lower spine to mpress. Typing too long causes wrist ten- ns to inflame. Staring too long at the moni- r causes headaches, weakens vision.

Enter ergonomic furniture, designed to help aintain body strength by promoting good sture. People working at home have begun catch on. Here is how to plan wisely:

When shopping for your chair, avoid verstuffed models with enclosed armrests at restrain your body. Instead, look for vivel chairs with five legs for stability, heels for mobility, and an adjustable seat at can be tilted and raised and lowered. The air should have solid low-back support and an adjustable backrest. Armrests are a matter of contention; some experts say that they encourage poor hand posture on the keyboard, while others feel that armrests should be open and, if possible, adjustable.

- Your next concern is the work surface. Ideally, the desk on which you'll place the computer keyboard is 23 to 28 inches from the floor, depending on your height. The desk for other tasks, such as writing by hand and paying bills, should be two inches higher.
- To ensure that your workstation is a proper fit, slide the chair up to the desk. Your feet should rest comfortably on the floor and your knees should be slightly lower than your hips. If you're petite and your feet don't reach the floor, use a footrest to reduce stress on the lower back and legs. Your arms should hang relaxed at your side with elbows bent at 90 degrees. Forearms should be parallel to the floor, wrists tilted neither right nor left.
- To increase typing ease, you could purchase any number of wrist rests, foam cushions which position the hands comfortably on the keyboard and decrease strain on wrist tendons.
- Your computer monitor should be at eye level so that your neck bends only slightly. Indirect lighting, especially in windowless areas, helps reduce eyestrain and fatigue. If your office has windows, avoid glare by not placing the computer in front of a window or facing a window. For close work, use task lighting that shines sideways on the paper and does not cause glare on the computer screen.

—*Sue Hertz*

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Gems for the floor, including ash and walnut star set in Brazilian cherry from Janos Spitzer and teak circle with notched ebony border from William Erbe.

With crisp border patterns or mellow boards salvaged from old houses, wood floors today go beyond plain oak strip. Choose a look, then lay it on

From planks to parquet

POLISHED BLOCKS OF CHERRY, ash and black walnut hang like works of art along the walls of Janos Spitzer's flooring shop on a side street in New York City.

"Up until a couple of years ago, virtually all our business was for strip oak and maple," says Spitzer, who has laid wood floors for three decades. "When someone got fancy, they paid extra to have the wood lightened."

But during the past decade, homeowners have gone from basic brown oak strip to bleached and pickled floors to painted checkerboards. And now there is an increased interest in antique floors and floor patterns—whether re-created or salvaged from a mansion or château and relaid.

Shipments of oak, that workhorse of wood floors, have more than doubled in the past ten years. And trade publications report that the use of wood is increasing in—of all rooms—the kitchen, where it is used more than in any other room of the house, with the exception of halls and foyers. Buyers say they like the burnished quality of wood floors, which add friendliness, warmth and comfort even in high-tech kitchens.

There also is an increased desire for more elaborate floors in the formal living areas. Jim Boorstein, president of Traditional Line, an architectural restoration company in New York, says the majority of the company's residential customers now request parquet, herringbone or other out-of-the-ordinary patterns. Randy Yost, of Yost & Company, a Houston, Texas, installer, just got back from laying an elaborate parquet floor—on a yacht.

"Wood floors—especially parquets, and especially parquet borders—are really hot

One way to enhance the look of a plain plank floor—ready to lay or custom—is to install the wood on a diagonal

ght now," says Clem Labine, editor and ounder of *Traditional Building* magazine. "Borers give a lot of visual pizzazz to a floor."

William Erbe scours the French countryde for château owners who are parting with heir centuries-old parquet. His agents ship it o his New York shop, where Erbe restores nd reconditions the pieces, putting the magificent floors back together for clients.

His firm, which *The New York Times* called the Rolls-Royce of flooring companies," harges $300 to $400 per square foot for the ntique parquets.

But what about new parquet, made like the ld? That will cost from $20 a square foot and p, depending on the complexity of the patern and on which part of the country you ve in. Yost, the Houston installer, doesn't y a parquet floor for *less* than $130 a square oot. But Allan Pyne, of Sunshine Flooring in Milwaukee, Wisconsin, rarely lays one for *nore* than $50 per square foot. (To put the ase in perspective, a plain oak strip floor, inluding labor and wood, runs an average of $7 o $10 a square foot.)

If elaborate parquet is beyond your budget, ou might want to consider an oak and black alnut border around the perimeter of a plain ak floor. If the room is a perfect rectangle—ot one with nooks and jogs—this might add nly about ten percent to the total cost of the oor. A new border can even be added to an xisting floor, although that's trickier. Spitzer ays he would charge anywhere from $25 a anning foot to cut a plain border into an exting floor.

Elaborate borders, such as Greek key degns and even more complex patterns, are nore expensive, and can easily double the rice of a floor.

There is, however, another—and much less xpensive—alternative: ready-to-lay flooring nd parquet squares. This product ranges in hickness and quality, and may be purchased rom your neighborhood home improvement tore or a local flooring contractor. Bruce looring, Hartco, Boen Hardwood Flooring nd Kahrs International, among others, offer good flooring that can be laid by the weekend carpenter at prices between $2.50 and $3.00 per square foot. These squares and planks often come already polyurethaned.

One way to enhance the look of a plain plank floor—ready to lay or custom—is to install the wood on a diagonal. Jim Boorstein says the diagonals add liveliness and style—for about fifteen percent more in installation costs.

Maybe you have a taste for those wide antique floorboards found in 18th-century houses—and are not lucky enough to own such a house. A number of companies across the country offer antique boards, many from houses that are being demolished. Because of the increasing scarcity of such demolitions, antique chestnut, oak and pine floors are getting as rare as William Erbe's *parquet de Versailles*—but sell for a lot less.

Most carpenters do not like to use salvaged floorboards because they fear the old nails left in the boards will ruin their saws. That is why the antique lumber offered from specialists usually comes denailed. Such antique pine boards can be purchased for $4.50 to $6.50 per square foot from Northfield Restoration in Rowley, Massachusetts, and there are similar salvage operations throughout the country. Installation costs vary and depend on the condition of the floor joists, the subfloor and whether you want the boards planed on the edges.

In the South, entrepreneurs are salvaging heavy heart-pine beams from defunct tobacco barns and cotton factories and sawing them up for flooring. As the number of 19th- and early-20th-century barns and factories decreases, these enterprising lumber dealers have been dredging up logs from the bottom of rivers, where they broke away from huge rafts and sank decades ago.

"We call them sinker logs, or river pine," says Michael Prendergast, general manager of Coastal Millworks in Atlanta, Georgia. "Back when the logs were floated downriver from the forest to the mills, there were doglegs where the creek made a hard left or a hard right, and you'd get underwater logjams." These logs are winched up by blackwater divers, then kiln-dried.

This newly milled heart pine varies greatly in quality, and buyers should ask for the best pieces available. Prendergast's mill grades the heart pine for knot content (less is better), nail-hole content, vertical grain (more dense grain is better) and consistency of color. If you buy the boards directly from him, they range from $2.50 to $7.75 per square foot. One of the greatest problems with this wood is its high resin content, which is somewhat resistant to finishes. Prendergast says he cuts out the "pitch pockets," also called fatwood, but floor installers warn that finishing a heart pine floor is not a do-it-yourself job, and even a professional may not be able to achieve a perfect-looking finish.

But there are ample compensations for the extra trouble. Heart pine floorboards are much more dense than new pine, and while they obviously do not have the patina of the old boards, the newly milled boards have a rich, honied color because of the century-long aging.

To finish his floors, including those of heart pine, New York decorator Mark Hampton uses a very thin coat of polyurethane, followed by "very dedicated waxing." Jim Boorstein of Traditional Line chooses a thin coat of shellac, also followed by wax. Janos Spitzer prefers penetrating oil, sometimes followed by wax. "But I do what the customer wants," he says, shrugging his shoulders. "Some of them are very definite."

Some of the most definite may be environmentalists. Katherine Tiddens, who commutes between her Terra Verde Trading Company in Santa Monica, California, and her store in Manhattan, recommends three environmentally sound floor finishes: Livos, Auro and Biofa, all German. While she concedes that these products are harder to use than the more conventional finishes, she says the extra trouble is worth it.

"With all-natural products there is some exchange of water and air; they don't seal like plastic, like polyurethane," she says, adding >

that she likes natural beeswax as a top coat.

Tiddens is also concerned about the kind of wood chosen for the floor, advising customers who want the more exotic woods to question where they came from. Are they from the earth's precious rain forests? If so, were they harvested properly? "It is not wrong, in itself, to use woods from tropical forests," she explains. "But question the wood supplier; you can tell right away if he really knows and cares, or whether he has no idea in the world where the wood came from."

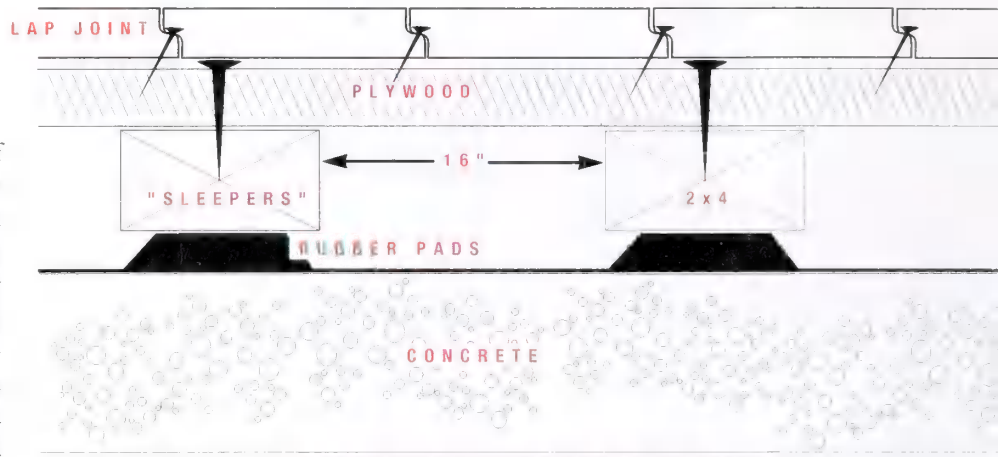
LAYING THE PERFECT FLOOR

Once you have chosen the type of wood, the pattern and the finish, what should you demand from a floor installer?

Experts say that a beautiful finished floor depends on what goes underneath it: the subfloor. It is vital to have a well-laid subfloor composed most commonly of three-quarter-inch plywood or of pine boards running in the opposite or diagonal direction to the finish boards.

Plywood should be fastened to the joists with one-and-a-half-inch Sheetrock screws, spaced ten to twelve inches apart. It is much easier for a carpenter to lay 4-by-8-foot pieces of plywood with neatly lined-up edges, but the staggered joints create a much more stable floor (see below). Breathing room between the sheets of plywood is recommended to prevent squeaks, just as a one-half to three-quarter-inch expansion gap is needed along the edges of the finished floor, a gap that is traditionally covered by baseboard.

Laying wood over concrete is another possibility, and homeowners who envision cherry planks in the family room shouldn't despair when they lift up the gold-flecked indoor-outdoor carpeting or the cracked linoleum in their new house and see concrete beneath.



LAYING THE FINISHED FLOOR BELOW GRADE

Laying wood on concrete must be done properly if it is to last. Never lay the wood directly on top of the concrete. If the floor is above a basement or living space, you probably can get away with bolting a plywood subfloor to the concrete. Then lay your finish floor on top of that.

If your concrete slab is poured at or below grade, as in a basement playroom—or if you just want a lovely, cushiony floor and are willing to pay extra for it—the plywood subfloor should be laid on tiny one-eighth-inch rubber or PVC pads to leave plenty of air space between the concrete and the plywood. If you are laying the wood floor below grade, as in a basement recreation room, experts recommend rolling out a 6 mil sheet of black polyethylene vapor barrier first, right on top of the cement, to combat moisture. For extra safety, place the rubber pads under 2-by-4-inch pieces of wood called "sleepers." This floor will "float" above the concrete, held down by only its own weight, with not even nail holes to conduct moisture to the wooden floor system (see above).

After you have impressed—or depressed—the contractor with your knowledge of subflooring, you may wish to discuss the grade of wood he will use. It is not enough to specify white oak. What *quality* of white oak should it be?

The best grade of hardwood is "clear," which means almost no knots. "Select" is second best, and has more knots and discolorations. "Number one" is third best, and is apt to be studded with small knots or imperfections. (Most of the oak floors in prewar apartments and houses are equivalent to today's clear oak.)

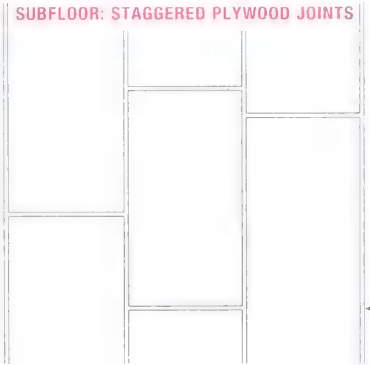
Expect the contractor to order more wood, as much as 20 or 25 percent, for "waste" over and above the actual square footage of the floor. Not every board, no matter what grade, will be perfect, and if the installer is conscientious, he or she will [illegible] card warped or bowed pieces to assure a good job. (If you are suspicious, you could always ask the contractor to save the discards for you, but if you don't trust your contractor, maybe you should look for another one before it's too late.)

Finally, you should insist that the wood for your floor be "stickered" for at least two weeks. That means laying the boards out, either in the room where the work is to be done or in an adjacent space, with small pieces of wood separating them from each other. This conditions the wood to the climate in which it will be laid. If the wood has been in a hot, dry barn all summer and is suddenly brought into a damp unheated house in October and nailed down, it will expand and buckle. Or if boards are at a construction site gathering humidity and are then laid in a heated house, they will shrink, leaving gaps between boards.

Before making any quick decisions, ask your lumberyard salesman, your contractor, your designer lots of questions. Don't be daunted if they seem in a rush or pepper the conversation with jargon.

"The floor is an important structural element, as well as a decorative one," says Jane Spitzer. "If the floor isn't put in right, what good are the Renoirs? People will be too distracted by the squeaks to look at the art."

Tracie Rozhon, who spent several years restoring 18th-century houses in Connecticut, now writes about houses and remodeling.



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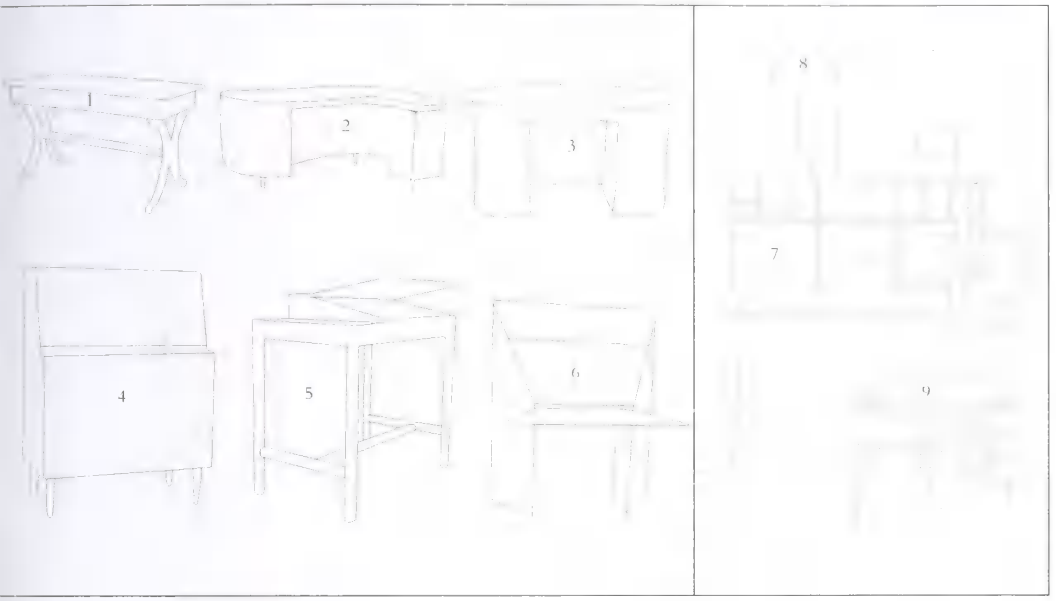
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DESKS

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1. Biedermeier writing table, Bevan Funnell Limited—$3,825
2. Desk, Neotu—$3,600
3. Desk, Henredon Furniture Industries—$3,990
4. Fornasetti desk, Norton Blumenthal, Inc.—**
5. High Standing Desk, Thos. Moser Cabinetmakers—$3,100
6. Perceptive desk, Century Furniture—$3,695

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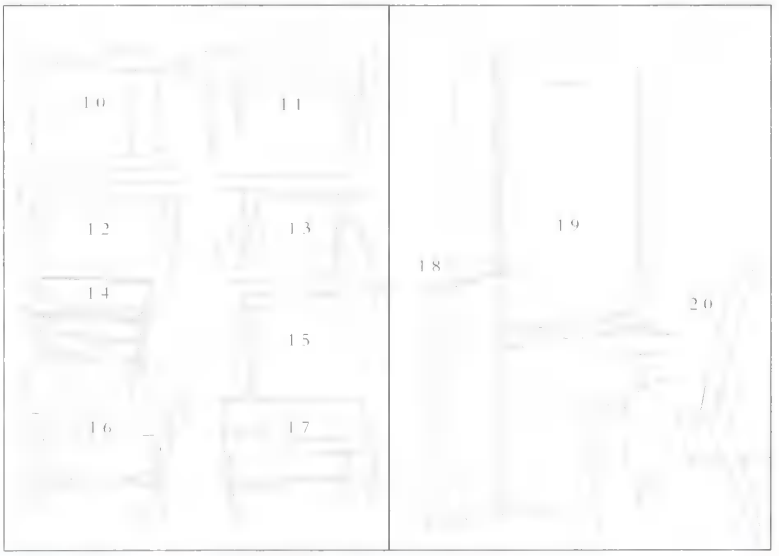
7. Shaker Scriban, Grange Furniture—$2,825
8. Lamp, Driade—$195
9. Chair, Grange Furniture—$400

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10. Carlotte desk, Driade—$4,888
11. Writing table, Baker Furniture—$1,817
12. Regency faux-bamboo desk, Hickory Chair—$2,074
13. Glass and wood desk, Daniel Mack Rustic Furnishings—$4,000
14. Leighton desk, Ralph Lauren Home Collection—$5,515
15. Shoal writing table, Jerry Donovan—$2,400
16. Writing desk, KPS, Inc.—**
17. Writing desk, Sligh Furniture—$1,748

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18. Berenice floor lamp, Lee's Studio—$299
19. Acale F secretary desk, Driade—$6,235
20. Ed Archer chair, Driade—$1,902



** *Available to the trade only.*

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the September issue is available to November 1, 1992. Please allow 30 days for processing. This House Beautiful reader service is free.

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11	12	13	14	15
16	17	18	19	20

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Linen on chairs and sofa**—Hamilton Adams (T); phone International Promotion Commission, 200 Lexington Ave., New York 10016, 212–685–0424. **Striped wallpaper,** in beige and white—Laura Ashley (R), 714 Madison Ave., New York 10021, 212–735–5000. **Creamware,** Edme teapot and sugar bowl—Wedgwood USA, Inc., 1330 Campus Parkway, Neptune, NJ 07753–6811, 800–677–7860. **Sofa pillows**—Decorators Walk (T), 979 Third Ave., New York, 10022, 212–319–7100. **Chandelier**—Waterford Crystal, Inc. (M), PO Box 1454, Wall, NJ 07719; 800–677–7860.

20 STYLE BEAT *Pages 20 to 24* **Foldable/stackable round tables with three legs,** Art #14110, designed by Aldo Bartolomeo—Still DOMUS S.P.A. (M), via del Babuino 54, Rome, Italy, 066–798–645. **Round table with conical rattan base,** Nik, designed by Nico Devito—Bonacina Pierantonio (M), via St. Andrea, 20 A, 22040, Lurago D'Erba (CO), Italy; 031–607–105, available through Cy Mann International (T), 305 E. 63 St., New York 10021, 212–758–6830 and Frederic Williams (T), 200 Lexington Ave., New York 10016, 212–686–6390. **Round table with spiral base,** by Karsten Krebs—Ceccotti (M), via le Cicilia 4, 56021, Cascina (PI), Italy, 507/02772, available through Ceccotti U.S.A. Inc. (M), 3600 S. Congress Ave., Boynton Beach, FL 33426, 407–369–0629. **Sandblasted curved textured crystal glass-topped table with drawn iron base,** Illusion, designed by Philippe Starck—FIAM (M), Italia S.P.A., via Pluvio 22201/29, Milano, Italy, 02/29517812, available through Cy Mann International, see address above. **Small sandblasted glass-topped table**, Eucalyptus, designed by Carlo Berruti—Ratti (M), via le Repubblica 67/77–20035, Lissone, Italy, 039/481085–465287. **Woven leather chairs,** designed by Antonio Citterio—B&B Italia S.P.A. (M), Strada Provinciale, Novedrate, Italy 22060, 31/795111; available through B&B Italia Inc. (M), IDCNY, Center Two, Space 401, 30–20 Thomson Ave., Long Island City, NY 11107, 718–784–0211 and Luminaire (R), 361 W. Chestnut, Chicago, IL 60610, 312–664–5045. **Interlaced iron wire table**, from the Filo Di Ferro collection—Mondo s.r.l. (M), via le Brianza 16, 22060 Carugo, Italy, 031/761717, available through I.T. Euro (T), 900 Broadway, Rm. 902, New York 10003, 212–477–3188. **Coat/hat rack,** Trovatore, designed by Maurizio Duranti—Morphos (M), a division of Acerbis International, via Brusaporto 31, 24068 Seriate (Bergamo), Italy, 035/294222; available through Postmark (R), 445 Sutter St., San Francisco, CA 94108; 415–788–7678. **Cradle,** Canarina, designed by Birgit Lohmann and Massimo Mini—Intertiles S.P.A. (M), 20036 Meda (Mi), via Independenza 161–163, Italy, 362/342461, available through Nova Studio Ltd. (T), 1345 Old Northern Blvd., Roslyn, NY 11576, 516–484–4242. **Bed with wooden corner poles,** designed by Tom Cordero—Sawaya & Moroni (M), via Manzoni, 11, 20121, Milan, Italy, 02/72020058; available through Frederic Williams, see address above. **Corner cabinet,** Wooden Roses No. 2, designed by Herbert Jakob Weinand—Memphis s.r.l. (M), via Olivetti 9, 20010, Pregnana Milanese (Milano), Italy, 02/93590277, available through Urban Architecture (R), 15 E. Kirby St., Detroit, MI 48202, 313–873–2707. **Bed with metal frame,** designed by Riccardo Misesti—Mmmax (M), via Mantova 77/A 43100, Parma (PR), Italy, 521/272688. **Open circle-backed chair,** Lola, designed by Carlo Bartoli—Accademia (M), 33044 Manzano/Udine Italy, via Independenza, 4, 0432/754439, available through Luminaire and Postmark, see addresses above. **Wire-net armchair,** Volare—Quattrocchio, s.r.l., via Isonzo 51 Alessandria, Italy 15100, 131/445361; available through Zero U.S. Corporation, Industrial Circle, Lincoln, RI 02865, 401–724–4470 and Luminaire, see address above. **Painted wood chair,** Tutti Frutti, designed by Pascal Mourgue—Fermob, B.P. 8–Z.I. St., Didier, 01140, Thoissey, France, 33 74697198, available through Fermob (M), 321 Morton Ave., Athens, GA 30605, 706–543–8372. **Lacelike wooden chairs,** Poltrona Querida and Poltroncina Querida, designed by Marco Mencacci in various colors—Unifalda s.r.l. (M), via Livornese Est 39, 56030 Perignano (Pisa), Italy, 0587/617588, available through SEE Ltd., see address above. **Quilted chair,** Incisa, designed by Vico Magistretti and Francesco Binfare—DePadova s.r.l. (M), Corso Venezia 14, 20121 Milan, Italy, 02 76008413, available through Repertoire (R), 560 Harrison Ave., Boston, MA 02118, 617–426–3865. **Wicker wing chair and ottoman,** Poltrona Milady, designed by Studio Mazzer—Varaschin s.a.s. (M), via Cervano 20, 31029, Vittorio Veneto (TV), Italy, 438/584743. **Orange and red armchairs,** She, designed by Prospero Rasulo—Poltronova (M), via Provinciale Pratese 23, 51037 Montale, Pistoia, Italy, 0574/718351-2-3, available through Frederic Williams, see address above. **Blue chair,** Plia, designed by Paolo Passerini—BBB Over (M), Meda/Italia, via le Brianza 30, Italy, 0362/70401. **Red crown chair,** Crownette, designed by Leonardo Volpi—Edra S.P.A. (M), Divani E Poltrone, via Toscana 11, 56030 Perignano Pisa, Italy, 0587/616660, available through SEE Ltd. and Repertoire, see addresses above. **Puzzle coffee table on casters,** Duemilasei, from the Paolo Nava collection—Fratelli Longhi s.n.c. (M), di Longhi Aldo & Gianni, via Indipendenza 143, 20036, Meda (Milano), 0362/72044. **Iron sofa** Spring, designed by Jonas Bohlin—Källemo AB (M), Box 605, S-331 26 Varnamo, Sweden, 46–370–150–400. **Curvaceous sofa** Wave, designed by Gunilla Hedlund—Nola Industrier AB (M), Industrigatan 8, S–112 46 Stockholm, Sweden, 46–8–13–19–70. **Lamps,** Miss Sissi, designed by Philippe Starck, available in 4 colors—Flos, S.P.A. (Corso Monforte 9, Milan, Italy 20121, 03271/2161, available through Flos Inc., 200 McKay Road, Huntington Station, New York 11746, 516–549–2745; Lee's Studio (R), 1755 Broadway, New York, NY 10019, 212–581–4400; Z Gallerie (R), 1731-4 St., Berkeley, CA 94710, 510–525–7591. **Long green divan,** Ali, designed by Aldo Cibic. **Orange divan,** Baba, designed by Aldo Cibic—Ferlea Di Milvio Benini (M), Zona Industr. San Marziale, 53034 Colle Val D'Elsa, Si, 0577/929400.

Page 26 **Continental retro telephone,** 6" x 8" x 5", $69—contact Cicena (M), 800–875–1213. **Cone lamp,** by Flute, #1706, available 28" h. or 32" h., gold finish, $130—for stores, 312–738–0622. **Museum magnifying glass** by Mark Weisbeck, #70519, 2½"d., 7" l., $38.50—Museum of Modern Art Design Store (R), 44 W. 53 St., New York 10019, 800–447–6662. **Rush and leather Pendaflex file,** shown in legal size, made in Mexico, frame woven into basket, $180 legal, $160 letter—Wolfman Gold and Good Co. (R), 116 Greene St., New York 10012, 212–431–1888. **Sterling silver bamboo pen,** $135—Tiffany & Co. (R), 800–526–0649. **Gold swirl letter opener** by Meryl Watt, 8", $40—Bergdorf Goodman (R), 745 Fifth Ave., New York 10022, 212–753–7300. **Plywood dustbin,** #170925, 13½" h., 12" w., 10" d., $49—Conran's Habitat (R), for stores: 800–3–CONRAN. **Target paperweight** by Lisa Jenks, cast pewter, $100—The Works Gallery (R), 1250 Madison Ave., New York 10128; 212–996–0300; Flement (R), 738 N. Wells St., Chicago, IL 60610; 312–642–6574; Pepi (R), 812 S. Robertson, Los Angeles, CA 90035, 213–274–3056. **Desk blotter** by Giorgio Pizzitutti, #70406, 19" x 25", #70406, $250—Museum of Modern Art Design Store, see address above.

32 XERISCAPING John Greenlee, 301 E. Franklin Ave., Pomona, CA 91766, 714–629–9045. Isabella C. Greene, 34 E. Sola St., Santa Barbara, CA 93101; 805–965–6162. James deGrey/David, 618 Lavaca No. 1, Austin, TX 78701; 512–476–8988. Christopher Driver, Rancho La Puerta, PO Box 69, Tecate, CA 91980; 011–526–654–1155 or 5088 Hallie Blvd., San Diego, CA 92116; 619–284–0590.

48 A GENERAL STORE FOR GARDENERS **R.J. Vickers; garden design and landscaping; fresh and dried herbs and flowers, spices, teas, antique garden ornaments for sale; display gardens featuring culinary aromatic and ornamental herbs**—R.J. Vickers, 5 Town St. (Rte. 82), Hadlyme, CT 06439; 203–526–4061.

52 BE IT EVER SO HUMBLE **The Lower East Side Tenement Museum**, 97 Orchard St., New York 10002; 212–431–0233; Tues.–Fri., 11 A.M.–4 P.M., Sun., 10 A.M.–4 P.M. **The Smithsonian Institution National Museum of American History**, Washington, DC 20560; 202–357–2700. **The Working People's Exhibit**, Lowell National Historical Parks, 169 Merrimack St., Lowell, MA 01852; 508–459–1000; Tues.–Sat., 10 A.M.–4 P.M. **The Oakland Museum**, 1000 Oak St., Oakland, CA 94607; 510–238–3401; Wed.–Sat., 10 A.M.–5 P.M., Sun., 12 noon–7 P.M. **Strawbery Banke, Inc.**, PO Box 300, Portsmouth, NH 03802; 603–433–1100; May–Oct., daily, 10 A.M.–5 P.M. **Old Sturbridge Village**, Sturbridge, MA 01566; 508–347–3362; Tues.–Sun., 10 A.M.–4 P.M.

66 CLEAN CLASSICISM *Pages 66 to 73 Designer* **Frank Babb Randolph Interior Design**, 4217 River Rd., NW, Washington, DC 20016, 202–244–5172. *Entryway* **Antique English pedestal table 18th-c. creamware lidded tureen; 18th-c. Danish wall clock**—owner's collection. **White lacquer painted steps.** *Living room Sofa fabric* **Mesa Texture**, #2712, 100% cotton—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103, 415–565–1950. **Pair of antique Fortuny pillows**—owner's collection. **Régence slipper chair,** antique original—adapted by Niermann Weeks Co., Inc., #1192, 36" h., 21" w., 19" d., $1,940 (COM). **Quatrefoil bench,** antique original. Adapted by Niermann Weeks Co., Inc. (M), #0992, 17" h., 28" w., 27" d., shown in white leather, $1,560 (COM). Call for Niermann Weeks showrooms: 301–224–0133. **Shagreen coffee table,** custom made in the Philippines; **antique terra-cotta vessel** (on coffee table). **18th-c. English Adam chair**—owner's collection. *Dining room* **18th-c. fruitwood dining table; 18th-c. French dining chairs**, gray washed and covered in linen; **19th-c. pine china cabinet**—owner's collection. *Upstairs hallway* **17th-c. English Jacobean gate-leg table; American redware pottery; 18th-c. English milk-painted country chair**—owner's collection. **Natural seagrass carpet,** by Allison Seymour, available through—Stark Carpet Corp. (T), 979 Third Ave., New York 10022, 212–752–9000. *Garden* **Roman Garden pedestal table**, designed by Frank Babb Randolph for Niermann Weeks Co., Inc., #1290, 29" h., 60" d., $3,620. Available through Niermann Weeks, see address above; John Rosselli International Corp. (T), 523 E. 73 St., New York 10021, 212–772–2137. *Guest bedroom* **18th-c. American flame urn,** hand-carved. **Gouache painting,** by American artist Willan de Looper, c. 1977. *Master bedroom fabric for window curtains* **Burlap textured linen,** custom woven for the designer—Nantucket Looms (R), 16 Main St., Nantucket Island, MA 02554; 508–228–1908. *Fabric for bed hangings* Torres, ivory, 100% cotton—Robert Allen (T), 979 Third Ave., New York 10022, 212–759–6660. *Fabric lining bedhangings* Blue stripe, #11052-27, 65% polyester/35% cotton—Westgate Fabrics, 800–527–2517. *Fabric on headboard* Madagascar, #HCY391AA41, natural dried grass, straw color—Hinson & Co. (T), 979 Third Ave., New York 10022, 212–688–5538. **Sisal carpet** by Allison Seymour, available through—Stark Carpet Corp., see address above. **Black lacquer bench; Italian paisley cotton pillows; 18th-c. Scandinavian gilded side chairs**—owner's collection.

74 FEARLESS COLOR *Pages 74 to 81* Designers Guild fabrics, furniture and accessories (T), 271 & 277 Kings Road, London, SW3 5EN, England; 011–44–71–351–5775. **Blinds; Yellow/orange ottoman** Luigi Bevilacqua fabric—DG Distribution (T), 26 Old Church St., London SW3, England; 071–352–3111. **Brunswick sofa,** large flower by Howard Hodgkin; **yellow Brunswick chair,** with Damas Fleuri fabric; **coffee tables; lamps,** Lieux; **cushions,** Vinchima Cushion Collection—Designers Guild, see address above. **Ceramics,** on mantelpiece—from a selection at Designers Guild including Liz Hodges (designer), see address above. **Blinds** by Luigi Bevilacqua. **Nelly sofa,** Moss by Howard Hodgkin; **throw** (over sofa) Orissa fringed in Ocona. **lamp** Lieux. **ceramics**—Designers Guild, see address above. **Yellow/green Montgomery chairs**, fabrics from—Percheron (M), 97–99 Cleveland St., London W1P 5PN, England; 071–580–1192. **Dining room chairs,** with Sedge fabric. **ceramics; tin tray; twig table; antique chairs; upholstered Hartford stools,** covered in Manosque. **cushions,** from Vinchima Cushion Collection. **ceramic top desk; large vase** (on left) by Ralph Levy. **antique painted wooden furniture. throw** by Richard Womersley—Designers Guild, see address above. *Top row* Majolica green plates. *Middle row* **jug** by Joanna Still; **two jugs and bowls** by Angela Chidgey, Italian Country tableware; **platters and bowls,** on right, by Maryse Boxer. *Bottom row* **jugs** (on left) by Joanna Still, (center at back) by Tilly Stacey—available at Designers Guild, see address above. **Hartford upholstered stool; throw** on bed. *Still Life* by Michael Heindorff. **throw** on stool by Richard Womersley. **cushions** from Vinchima Cushion Collection—Designers Guild, see address above. **Upholstered bed,** covered in Manosque. **Hartford stool,** covered in Manosque. **blinds and Hartford stool,** covered in Siam. **Atlanta chair,** covered in Arani. **throw,** over bed in Mysore; **bed cover** in Bihar. **pillows and cushions** in fabrics from Orissa collection. **cushions,** (foreground) in Ooty trimmed in Hirari; (center) in Orissa, (center left) in Vita; (back) in Mysore—Designers Guild, see address above. **Painting** by Michael Heindorff—Bernard Jacobson Gallery (R), 14A Clifford St., London W1, England, 071–495–8575. **Atlanta chair,** in Arani; **tables** by Lieux. **Lime vase**—by Suzanne Bergne; **vase, candlestick,** designed by Nancy Angus; **vase,** behind candlestick by Karen Densham; **glass** on back table, by Christina Kirk—Designers Guild, see address above.

82 REFINED ROMANCE *Pages 82 to 85* **Linen on chairs and sofa**—by Hamilton Adams (T), phone International Promotion Commission, 200 Lexington Ave., New York 10016; 212–685–0424. **Striped wallpaper,** in beige and white—Laura Ashley (R), 714 Madison Ave., New York 10021; 212–735–5000.

Through a manufacturing error, last month's feature "Lakeside Camps and Lodges" was printed without a byline. The article was written by Carol and Laurence Sheehan, authors of *The Sporting Life*. Copyright © 1992 by Laurence Sheehan, Carol Sama Sheehan, Kathryn George and William Stites. Reprinted by permission of Clarkson N. Potter/Publishers.

Continued from page 63

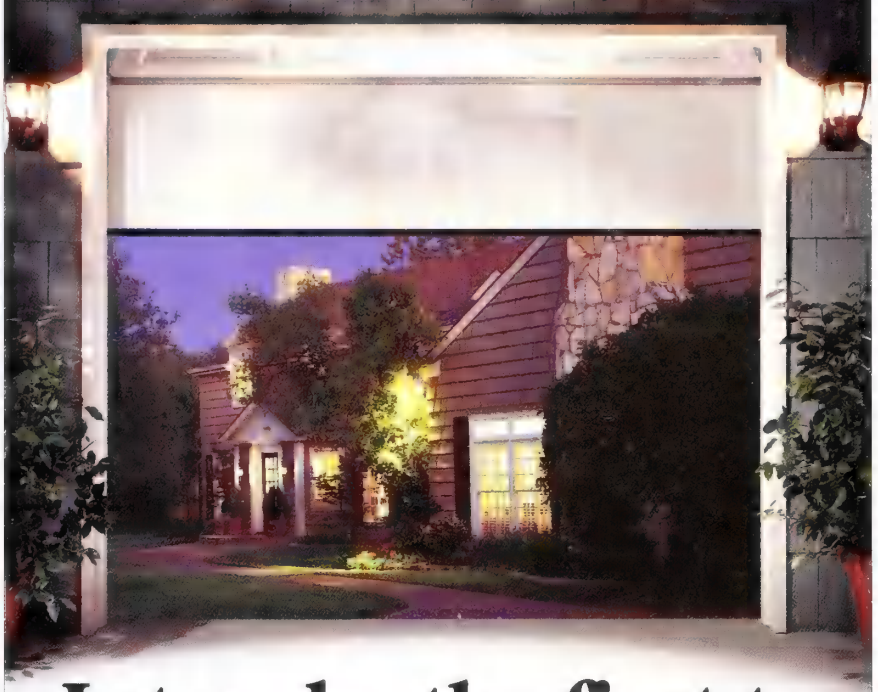
est approach is the most obvious: careful siting, hich would also ameliorate visual and noise sturbances.

Despite the pitfalls, wind energy can make ood environmental sense. As the CEC's Clau- a Barker notes: "There is no completely envi- onmentally benign way to generate energy." owever, given the rising threat of global arming, wind energy has a lot to offer: It's ean, green and renewable. There is also plenty it; according to the U.S. Department of Ener- , 37 states have strong and steady enough inds for utility-scale power plants, and the reat Plains has enough wind to meet all its ectricity needs—and then some. And of the al- rnatives to conventional sources, says Susan ock of the National Renewable Energy Labo- tory in Golden, Colorado, "wind is the nearest commercialization."

Indeed, wind energy has come a long way nce the first utility-scale turbines went up in e early 80s. After a decade of research and de- elopment, the technology has improved and the dustry has learned the most effective and effi- ent ways to harness energy from wind gusts. In alifornia, wind plants generate almost enough ectricity to meet the residential needs of San rancisco and Washington, D.C. A variable eed turbine promises to deliver electricity at 5 ents/kilowatt hour—putting wind energy in e ballpark with inexpensive coal-fired power. actor in the hidden environmental costs of con- entional energy sources and wind energy looks ven more attractive.

Although windmills are used by many Ameri- n farmers to power water-pumps, they are not ractical for the average homeowner. "The wind not very good where most people live," warns eMeo of EPRI. "Well-meaning individuals ho buy a wind turbine to generate electricity e generally disappointed." But on a large scale, ind plants—sensibly and sensitively sited—can rovide a valuable addition to the nation's ener- y mix. As many environmentalists point out, if, ke Don Quixote, we mistake windmills for gi- nts, we may overlook the less visible ogres that an do far more environmental harm.

auren Picker is a freelance journalist based New York.



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Creamware, Edme teapot and sugar bowl—Wedgwood USA, Inc., 1330 Campus Parkway, Neptune, NJ 07753–6811; 800–677–7860. **Sofa pillows**—Decorators Walk (T), 979 Third Ave., New York, 10022; 212–319–7100. Chandelier—Waterford Crystal, Inc. (M), PO Box 1454, Wall, NJ 07719; 800–677–7860.

96 THE LOFT LIFE *Pages 96 to 97. Architect:* **Michael Rubin, Architect,** 200 Park Ave. South, New York, NY 10003; 212–505–0801. *Project team:* **Dirk Kramer, Linda Hines, Linda Henneman.** *Contractor:* **Frank Wisnieski,** 6040 Blvd. East, West New York, NJ 07093; 201–861–2103. **Building type:** Factory loft, steel frame concrete. **Loft size:** 2,500 sq. ft. *Interior materials:* **Windows,** Tilt-turn type—Skyline Windows, 625 W. 130 St., New York 10027; 212–491–3000. **Paint:** color, #629 green; #879 white—Benjamin Moore & Co., 51 Chestnut Ridge Rd, Montvale, NJ 07645; 201–573–9600. **Track lighting**—Regiani USA Inc. (M), 65 River Rd., New Windsor, NY 12553; 914–565–8500. **Hardware**—Baldwin (M), 841 E. Wyomissing Blvd., Reading, PA 19611; 215–777–7811 or available at Kraft (R), 306 E. 61 St., New York 10021; 212–838–2214. **Floors:** Tennessee Craig marble in pink—Ron Pullen (M), 69 Horatio St., New York 10014; 212–924–1379. **Carpet, wool and nylon loop**—Patterson, Flynn, Martin (M,T), 979 Third Ave., New York 10022; 212–688–7700. **Cabinets,** birch veneer plywood designed by Michael Rubin—see address above; manufacturer: Gene Black at Materials Design Workshop, 830 Barry St., Bronx, NY 10474; 212–893–1954. **Cabinetry hardware:** Merit (M)—available at Kraft (R), see address above. *Kitchen appliances:* **Refrigerator**—Sub-Zero (M), available through P.C. Richards (R), 191–26 Northern Blvd., Bayside, NY 11361; 718–224–1780. **Oven,** Chambers (M)—P.C. Richards, see address above. **Range**—Gaggenau (M), 800–827–4872 or through Hastings (R), 230 Park Ave. S., New York 10003; 212–674–9700. **Dishwasher,** KitchenAid (M)—P.C. Richards, see address above. *Bathroom:* **Bathroom tile,** American Olean, 2" x 2" unglazed ceramic tile designed by Ron Pullen, 69 Horatio St., New York 10014; 212–924–1379. **Tub and Jacuzzi**—American Better Builders (T,M), 236 W. 26 St., New York 10001; 212–929–5800. **Basins and toilets**—American Standard (M), PO Box 6820, Piscataway, NJ 08855; 800–821–7700, ext. 4023. *Living room:* **Rug** designed by Charles Gwathmey, "Le Soleil Couchant"—V'Soske (T), 155 E. 56 St., New York 10022; 212–688–1150. **Cashmere throws,** by Hermès, $895—available at Hermès stores, call 800–441–4488 and at Barneys New York, select stores. *Dining room:* **Vases:** Amber scava Murano glass vase, $250; Red Scava Murano glass vase with one handle, $275; Red Scava Murano glass vase with two handles, $250; Amber Scava with two handles, $250—Avventura Fine Glass and Tableware (R), 463 Amsterdam Ave., New York, 10024; 212–769–2510. **Rug** by Anthony Ames—V'Soske, see address above. **Christofle tea set**—similar available at Christofle, 680 Madison Ave., New York 10021; 212–308–9390. **Chairs:** Larsen Loom chairs—Jack Lenor Larsen (T,M), 85 University Pl., New York 10013; 212–674–3993. **Floor lamps:** Signal floor lamps by Serge Mouille—DeLorenzo 1950, 965 Madison Ave., New York 10021; 212–535–8511. **Vases:** Amber Scava Murano glass vase, $250; Red scava Murano glass vase with one handle, $275; Red Ovale Murano glass vase by Barovier & Toso, $340; Bira vase by Venini with clear crystal foot, $900; **Red bowl,** Red Scava Murano glass bowl, $250—Avventura, see address above. *Children's bedrooms:* **Blankets,** Clearwater, twin size, $112/ea.; **sheet,** Polo, twin flat and fitted, $21/ea.; **pillowcases,** $36/pr.—The Ralph Lauren Home Collection (R,M), available at Polo/Ralph Lauren and fine department stores. Write or call 1185 Ave. of the Americas, 9th Fl., New York 10036; 212–642–8700. *Bathroom:* **Sponges and loofah brush**—Bath Island (T), 469 Amsterdam Ave., New York 10024; 212–787–9415. *Master bedroom:* **Blanket,** Wicker weave, queen size, $165; **sheet,** Polo queen fitted and flat, $47/ea.; **shams,** white canvas standard, $120/ea.; Basketweave, standard size, $75/ea.; black canvas European shams, $135/ea.—The Ralph Lauren Home Collection, see address above. **Rug,** Nightflower, by Peter Coan—V'Soske, see address above.

96 NEW FURNITURE FROM TOP DESIGNERS *Pages 96 and 97.* **The Natchez Slipcover Collection** designed by Vicente Wolf for Henredon—Henredon Furniture Industries (M), PO Box 110, High Point, NC 27261; 919–885–9141. *Designer:* **Vicente Wolf**—Vicente Wolf Assoc. Inc., 333 W. 39 St., New York 10018; 212–465–0590. *Slipcovers, left to right:* **Natchez Chaise,** #LAS H9009H, $3,060; slipcover as shown, #H9009HX, $1,575; **Magnolia Hill armchair** #H8907, $1,840; slipcover as shown, #H8907X, $360; **Edgewood wing chair** #H8901, $2,105; slipcover as shown, H8901X, $1,045; **Edgewood sofa**, #H8902C, $3,165, slipcover as shown, #H8902CX, $1,310; **Mistletoe chair**, #H8919, $1,455; slipcover as shown, #H919X, $515. All fabric for slipcovers #71-1217-10-D, 100% cotton duck.

Page 98. Designer: **Greg Jordan,** 27 E. 63 St. #1BC, New York 10021; 212–421–1474. **Iron silhouette sofa,** 74" l., custom length available, $2,200 (COM); **iron silhouette wing chair,** 36" h., 38" w., 40" d., $1,700 (COM); both from the designer's Cartoon Collection. **Gilded iron table,** with antiqued mirrored top, $1,800; **3-tier painted table,** 29" h., 24" round at base, $2,200; **painted harlequin side chair,** $1,500; *fabric on seat:* **hand-painted cotton fabric,** $125/yd.; **Fulham mirror,** painted and gilded, 47" h., 40" w., $2,250; **topiary lamp,** gilded and mirrored, $900; **Newell lamp,** painted and gilded, $1,200—Greg Jordan, see address above.

Page 99. Designer: **Robert Couturier, Inc.,** 57 E. 73 St., New York 10021; 212–517–7676. Furniture shown is from Robert Couturier's L'Autre Collection. **Caned-back chaise,** #F6 34½" h., 29½" w., 69" l. (COM), $4,900. *Stacked tables:* **glass vitrine table,** #F12, 30" h., 16" w., 34" l., $3,000; **straw writing side table,** #F15, 27" h., 15" w., 28" l., $4,400; **silver-leaf dining chair,** #F22, 21" h., 18" w., 18" d., $800; **octagonal dining table,** #F21, 30" h., $7,500; **upholstered club chair,** #F8, 32" h., 32" w., 42" l., $2,250 (COM); **wall-mounted console table,** #F28, 30" h., 30" w., 12" d., $2,400—Robert Couturier, Inc., see address above. **Pair of mirrored antique sconces; brass side chair; sisal rug; crystal candelabrum**—owner's collection.

Pages 100 and 101. Furniture collection by Mariette Himes Gomez—Mariette Gomez Associates, Inc., 506-504 E. 74 St., New York 10021; 212–288–6856. **X-Back Dining chair,** 33" h., 21½" w., 15" d., $1,650. **Camelback sofa,** 38" h., 70" w., 20" d., $4,500. **Library chair,** 33" h., 27" w., 21½" d., $3,200. **Ruhlmann armchair,** one of a five-piece suite, $4,000. **Slipper chairs,** 30½" h., 30" w., 19½" d., $6,000/pr. **Slatback lounge chair with cushion,** 34" h., 26½" w., 23" d., $3,900. **Circle back lounge chair,** 32½" h., 24" w., 18" d., $4,200. **Library chair,** 43" h., 27" w., 21" d., $3,200. **Blake hanging lantern,** 31" h., 15" w., 15" d., $2,575. **Stretcher base round stool,** 18½" h., 44" w., 44" d., $3,600. **Craft sofa,** 44" h., 54" w., 19" d., $4,500. **Column lamp,** 38" h., 6" w., 6" d., shade, 24" w. x 12" l., available in 7 colorways, $1,800. **Hexagonal iron tables** custom made, 25½" h., 30" w., 30" d., $2,700/pr.

102 SECRET GARDEN IN THE ASPHALT JUNGLE *Pages 102 to 105.* **Ronaldo Maia Ltd.** (R), 27 E. 67 St., New York, 10021; 212–288–1049. Casa Maia Ltd. (R), 1143 Park Ave., New York 10128; 212–534–3615. **Arrangement,** of hydrangeas, roses, orchids and apples in handmade wire basket—Ronaldo Maia Ltd., see address above. **Columns,** Tuscan—*Designer:* Inner-Gaze Furniture Design, 118 N. 11 St., Brooklyn, NY 11211; 718–384–8276. **Table,** cedar wood—owner's collection. **Tree,** potted orange in foreground. **Planter boxes,** with impatiens in foreground. **Vine,** yellow Southern jasmine, in extreme left foreground. **Chairs,** American Greek Revival, in iron and wood; **cedar side chair,** in background—owner's collection. **Potted plant,** clivia, behind cedar side chair. **Large terra-cotta jar,** planted with hostas. **Background wall,** climbing roses, morning glory, wisteria, honeysuckle vine. **Candlestick, column, amber six-stone**—owner's collection. **Bud vases,** glass; **candle holders,** soapstone—Ronaldo Maia, Ltd., see address above. **Wall shelf,** oak wood, 18th-c. Portuguese; **Ming plate,** blue and white; **vase,** contemporary Japanese glazed earthenware; **twig rocker,** 19th-c., American; **small table**—owner's collection. **Chair cushion fabrics,** various cottons and silks, from India—Far Eastern Fabrics (T), 171 Madison Ave., New York 10016; 212–683–2623. **Potted plant,** hibiscus and amazon lily. **Waterspout,** 18th-c. Portuguese ceramic, in dolphin form, fitted as fountain; **acanthus-leaf planter,** terra-cotta, used as fountain basin—owner's collection. Background wall covered in climbing hydrangea. **Brass lantern,** with shellwork—Casa Maia Ltd., see address above. Potted ornamental grass, in foreground. **Chairs,** Greek Revival; **dishes,** 19th-c. cobalt blue; **coconut bowls**—owner's collection. **Place mats, glasses,** 19th-c. etched—Casa Maia, Ltd., see address above. **Arbor,** of hydrangea in background.

106 DESKS *Pages 106 to 109. Top to bottom, left to right.* **Biedermeier writing table,** #E1085, 30" h., 52" w., 28" d., $3,825—Bevan Funnell Limited (M), PO Box 1109, High Point, NC 27261; 919–889–4800. **Jasper Morrison birch plywood desk,** #1426-30, 29" h., 5 w., 29" d., $3,600—Neotu (R,T), 133 Greene St., New York 10012; 212–982–0210. **Leather kidney-shaped desk,** #7002-45, 30" h., 51¼" w., 25" d., $3,990—Henredon Furniture Industries, Inc. (M), PO Box 70, Morganton, NC 28655; 704–437–5261. **Fornasetti desk,** designed by Gio Ponti, decorated by Piero Fornasetti, 42" h., 32" w., 16" d., $6,250—Norton Blumenthal, Inc. (T), 979 Third Ave., New York 10022; 212–752–2535. **High Standing desk,** #HSTDK, 47" h., 48" w., 28" d., $3,100; for showrooms contact—Thos. Moser Cabinetmakers (M), 415 Cumberland Ave., Portland, ME 04101; 207–774–3791. **Perceptive desk,** #271-763, from Century's Perimeters Collection by Jay Spectre, 58" h., 48½" w., 18" d., $3,695—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; 800–852–5552. **Shaker Scriban,** #SZ11, available in 6 colors, 47" h., 41" w., 20" d., $2,825. **Shaker-style bordeaux painted chair,** #SA0, $400—Grange Furniture (R,T), 200 Lexington Ave., New York 10016; 212–685–9494. **Crackle Spindle table lamp,** aniline-dyed wood, $195—Driade (R,T), 121 Greene St., New York 10012; 800–358–4284. **Knightsbridge classic stripe wallpaper,** (shown with stripes run horizontally), 6" stripes, 30" w., available in 15 colors, 5 yd. roll—Norton Blumenthal, Inc., see address above. **Carlotte desk,** 29" h., 59" w., 30" d., $4,888—Driade (R,T), 21 E. 57 St., New York 10022; 800–358–4284. **Regency faux-bamboo desk,** from Mark Hampton's European Country collection for Hickory Chair, #6211-19, $2,073—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. **Writing table,** #5905, from Baker's 18th Century English and American collection, 29½" h., 46" w., 22" d., $1,817—Baker Furniture Company, 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616–361–7321. **Sligh writing desk,** #5058-1-SC, 41¼" h., 56" w., 26" d., $1,748—Sligh Furniture Co. (M), 1201 Industrial Ave., Holland, MI 49423; 616–392–7101. **Shoal writing desk,** 30" h., 48" w., 19¾" d., $2,300—Jerry Donovan, Inc. (M), 46 Al Harvey Rd., Stonington, CT 06378; 203–535–1852. **Glass and wood desk,** 60" l., 22" w., $4,000—Daniel Mack Rustic Furnishings (R,T), 3280 Broadway, New York 10027; 212–926–3880 or 914–986–7293. **Leighton desk,** 35½" h., 42" w., 28" d., $5,515. Available through the Ralph Lauren Home Collection and Polo/Ralph Lauren and fine department stores; 212–642–8700. **Oval writing desk,** #EN-818, 29½" h., 49" w., 30" d., $5,880—KP (T), Inc. (T), 200 Lexington Ave., New York 10016; 212–686–7784. **Acale F secretary desk,** 71" h., 25" w., 24½" d., $6,235; **Ed Archer chair,** $1,902—Driade, see address above. **Berenice floor lamp,** $299—Lee's Studio (R), 1755 Broadway, New York 10019; 212–581–4400. Outside NY, NJ, CT 800–LIGHT–57. **Wallpaper,** Ravenna Wall, $12/yd.—Norton Blumenthal, Inc., see address above.

110 HERBS BY THE HANDFUL *Pages 110 to 113.* **Peri green salad bowl,** top of pile, $50—Wolfman-Gold & Good Co. (R), 116 Greene St., New York 10012; 212–431–1888. **Antique Christofle forks, antique spoons and utensils; wineglass**—owner's collection. **Antique table,** 18th-c. pine, $3,000; **antique wicker armchair,** $650—Rigamarole (R), 18 East Shore Rd., New Preston, CT 06777; 203–868–9914. **Spatterware bowl,** $28—R. H. Macy & Co. (R), 151 W. 34 St., New York 10018; 800–852–3877. **White dinner plate,** Claire, $19—Ralph Lauren Home Collection (R), available at Polo/Ralph Lauren and fine department stores nationwide. Call 212–642–8700. **Antique silver spoons, wineglass**—owner's collection. **Antique napkins,** available at Jonathan Peters (R), 5 Main St., New Preston, CT 06777; 203–868–9017. **Rimmed white soup bowl,** Clearwater, $18; **white dinner plate,** Clearwater, $17, both available 10/92—Ralph Lauren Home Collection, see address above. **Antique French garden chair,** $4,000/set of 4; **antique multi-armed plant stand,** $2,400—Rigamarole, see address above. **Blue-rimmed 17" oval platter,** Farmstead Ticking, $57; **blue-rimmed open vegetable bowl,** Farmstead Ticking, $39—Ralph Lauren Home Collection, see address above. **White oval platter,** Portuguese Majolica, $45—Wolfman-Gold & Good Co., see address above. **Antique English wooden garden room chair,** $3,500/pr.

118 TASTE THE DIFFERENCE **Glasses, from left to right, all from the Sommelier line: Bordeaux** #400/0, $49.50/ea.; **Montrachet,** #400/7, $49.50/ea.; **Rosé,** #400/4, $49.50/ea.; **Sparkling wine** #400/88, $49.50/ea.; **Champagne Flute,** #400/8, $49.50/ea.; **Vintage Champagne Flute,** #400/28, $49.50/ea.; **Rheingau**, #400/1, $49.50/ea.; **Alsace,** #400/5, $49.50/ea.; **Auslese,** #400/2, $49.50/ea.; **Bordeaux Grand Cru,** #400/00, $75/ea.—Riedel Crystal of America Inc., PO Box 446, 24 Aero Rd., Bohemia, NY 11716; 516–567–7575.

122 THE OFFICE COMES HOME *Architects:* **Lee F. Mindel & Peter Shelton, Shelton, Mindel & Associates Architects**, 216 W. 18 St., New York 10011; 212–243–3939. *Contractor:* **Precision Carpentry,** 14–16 Madison St., Newark, NJ 07105; 201–578–2622. **Desk:** custom made wood-lacquer—Shelton, Mindel & Associates, see address above. **Paint:** White (#01) and a custom mix by the architect—Benjamin Moore & Co., 51 Chestnut Ridge Road, Montvale, NJ 07645; 201–573–9600. **Study area size:** 252 sq. ft. *Architects:* **Ben Benedict & Carl Pucci, Bumpzoid,** 260 Fifth Ave., New York 10001; 212–684–7471. *Partner in charge:* **Carl Pucci.** *Contractor:* **Romac Construction,** 380 Riverside Dr., New York 10025; 212–662–5376. **Study area size:** 130 sq. ft. **Shelving:** solid cherry, custom made by Bumpzoid—see address above. *Architect:* **Olvia Demetriou, Adamstein & Demetriou Design,** 3247 Q St., NW, Washington, DC 20007–3034; 202–333–9038. *Landscape architect:* **Meade Palmer,** 57 Culpepper St., Warrenton, VA 22186. *Contractor:* **Norris Wilson,** Rt. 1, Box 42, Reva, VA 22627; 703–547–2786. **Building:** 650 sq. ft. **Study area size:** 289 sq. ft. **Lot size:** 200 acres. *Exterior materials:* Wood frame, Tri-standing seam painted roof, 6" ship lap cedar. *Interior materials:* ½" wall board, batt insulation. **Windows:** Pella casements—ames-Cassidy Co. (M), 11119 Rockville Pike, Suite 105, Rockville, MD 20852; 301–770–2445. **Doors:** Pella—James Cassidy Co., see address above. **Cabinets:** custom-made plastic laminate. **Office filing**—Office Specialty; 301–956–6972.

128 FROM PLANKS TO PARQUET **General restoration** work—Traditional Line, Ltd., 143 W. 21 St., New York 10011; 212–627–3555. Janos P. Spitzer Flooring Co., Inc., 133 W. 24 St., New York 10011; 212–627–1818. William J. Erbe Co., Inc., 434½ E. 75 St., New York 10021; 212–249–6400. **Antique floorboards, up to 22" w.**—Northfield Restoration, Box 741, Rowley, MA 01969; 508–948–2722. **Remilled heart pine**—Mayse Woodworking Co., 319 Richardson Rd., Lansdale, PA 19446; 215–822–8400; Coastal Millworks, 1335 Marietta Blvd., NE, Atlanta, GA 30318; 404–351–8307. **New flooring lumber and new pine up to 32" w., oak floor boards up to 18" w.**—Craftsman Lumber Co., 436 Main St., Groton, MA 01450; 508–448–6336.

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(Continued on page 146)



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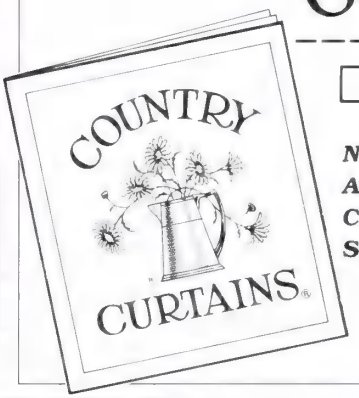
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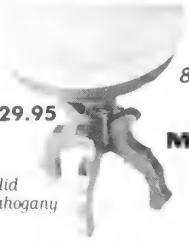
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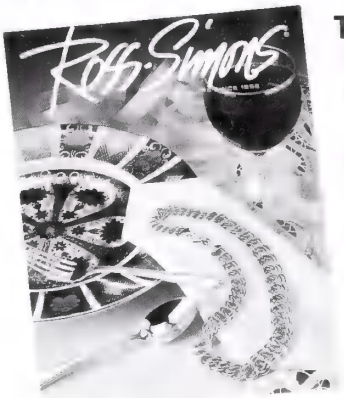
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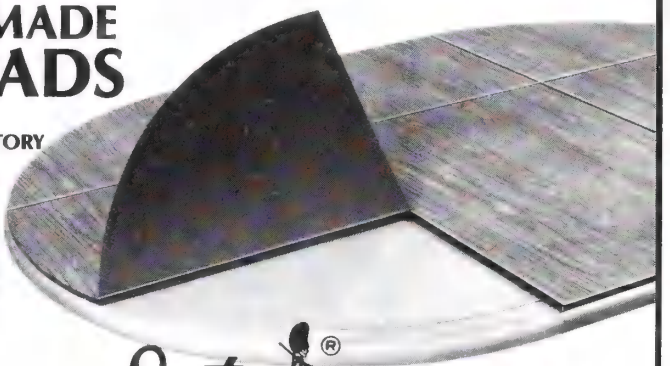
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(Continued on page 148)

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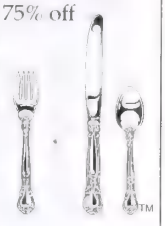
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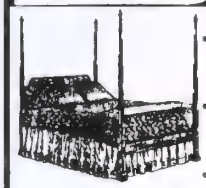
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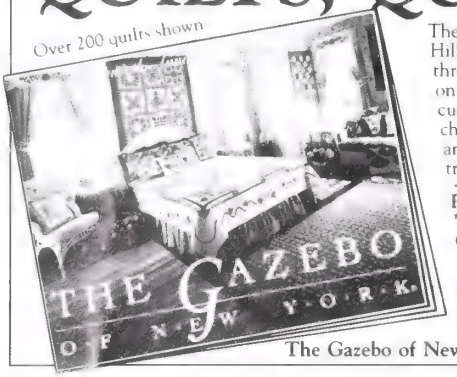
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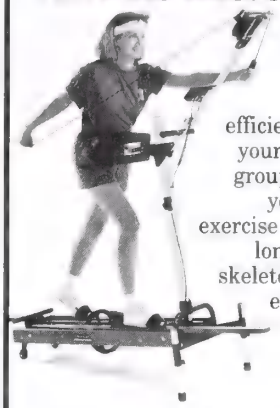
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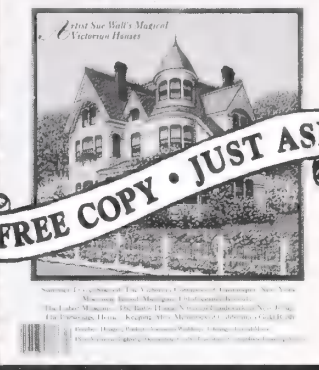


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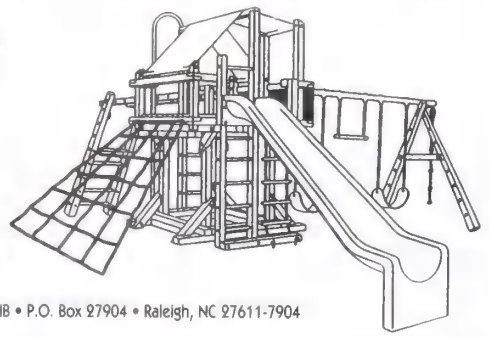
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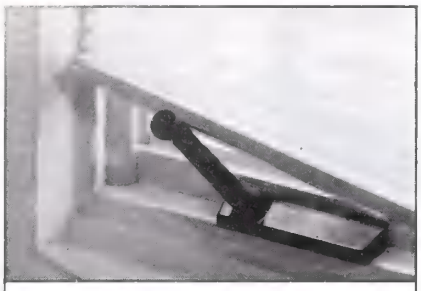
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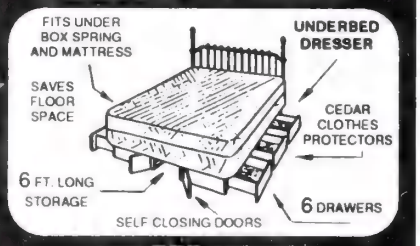
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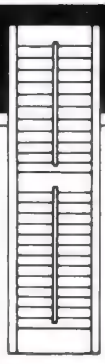
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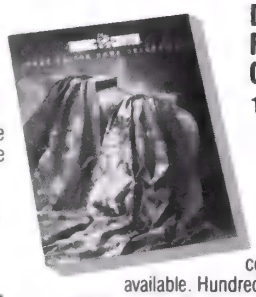
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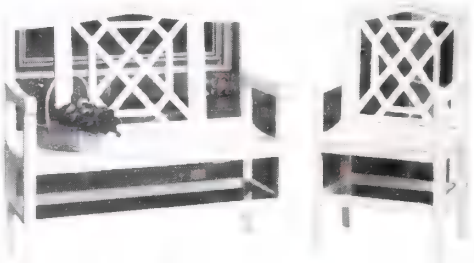
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The feminine rose mystique

LAST SPRING I INVITED Cary Grant into my rose garden. What woman wouldn't? Especially one who grew up watching movies at Saturday matinees when other girls my age were going to high school football games and actually talking to boys. When I saw this new rose, named after the most romantic of film stars, at a local nursery, I couldn't resist. Yet sentiment aside, I wondered whether I was doing the right thing. Roses named after men had never done well in my garden. Never.

When I first started this rose garden twelve years ago, I only wanted to plant varieties named after women. This had nothing to do with Betty Friedan and Gloria Steinem. It was a whim: I wanted a Lady's Garden. I probably imagined myself in a large straw hat, chatting with Queen Elizabeth, a pink grandiflora.

I do talk to my roses, but over the years I've begun to sound like a coach. Every morning I walk down to the garden while the grass is still wet with dew and give my pep talk. "Come on, Soma, perk up. I want to see your coral petals." Or "Charlotte Armstrong, stop being coy. Pink blooms please, not just buds."

My friends who are more knowledgeable rosarians couldn't understand my self-imposed limitation. "You *must* have Mister Lincoln," said one. Being a novice, I did as I was told. I planted Mister Lincoln. To keep him company I then put in Don Juan and John F. Kennedy. As it turned out, none of these roses honoring men have honored my garden or pleased my eye.

> Roses named after men had never done well in my garden. Never

Mister Lincoln and his deep red petals bore me. I could buy them, or a reasonable facsimile, wrapped in cellophane from the local supermarket. Don Juan, also red, lived up to his name. He slyly wandered about and entangled himself with my delicate apricot Michèle Meilland. As for John F. Kennedy, described as a white rose with "a blush of green" (imagine any Kennedy blushing), it should never have been planted next to rosy Miss All-American Beauty. JFK took over. When all three of these male roses were removed, all was calm again in my garden.

And so it was with a bit of trepidation that I decided to add Cary Grant to the family. The label on the bush described this rose as "burning orange blooms with reddish tones." Would there be a clash of colors? Was I asking for trouble? A vivid orange had never entered my garden before. I played it safe by planting Cary Grant by melon-colored Helen Traubel, named after a sturdy opera singer, and on the other side, another new rose, Caroline de Monaco, described as "creamy white bloom with vigorous upright habits."

And it worked! Cary Grant is the first male-named rose to last in my garden, and to give such color and accent throughout the summer and now into fall. I guess I shouldn't be surprised. Cary Grant, the star, had never let me down.

Cary also comes to dinner when we have guests. He is a wonderful conversation piece: "I'd like to introduce you to Cary Grant." And he also helps me decorate the table. In September our pear tree is laden with fruit. In each of four or five ripened green pears I stick at least three blooms of Cary Grant with two-inch stems and arrange them in a large white compote as a centerpiece. The juice of the fruit seems to keep the roses alive for several days.

Later another rose goes to bed with our guests. In the closed end of the pillowcases I place petals of a sweet scented rose, usually Fragrant Cloud or Brandy. These may be the last roses of summer, but in September how fragrant are the dreams.

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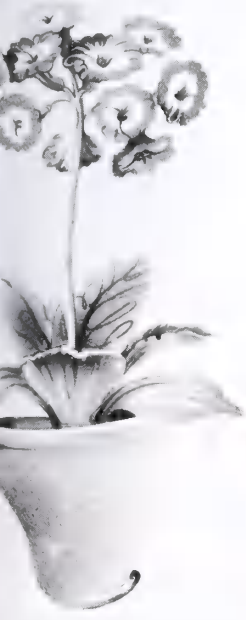
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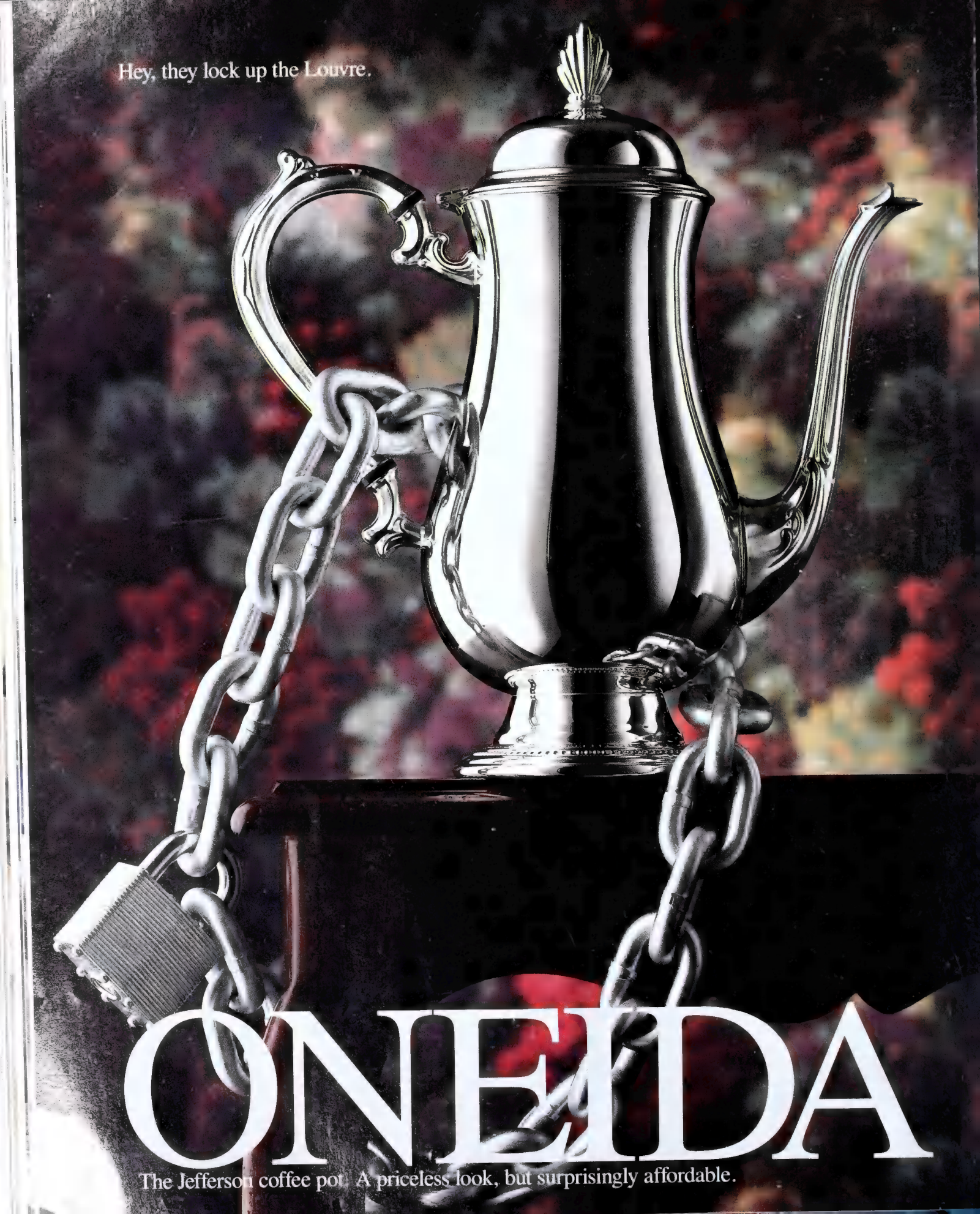
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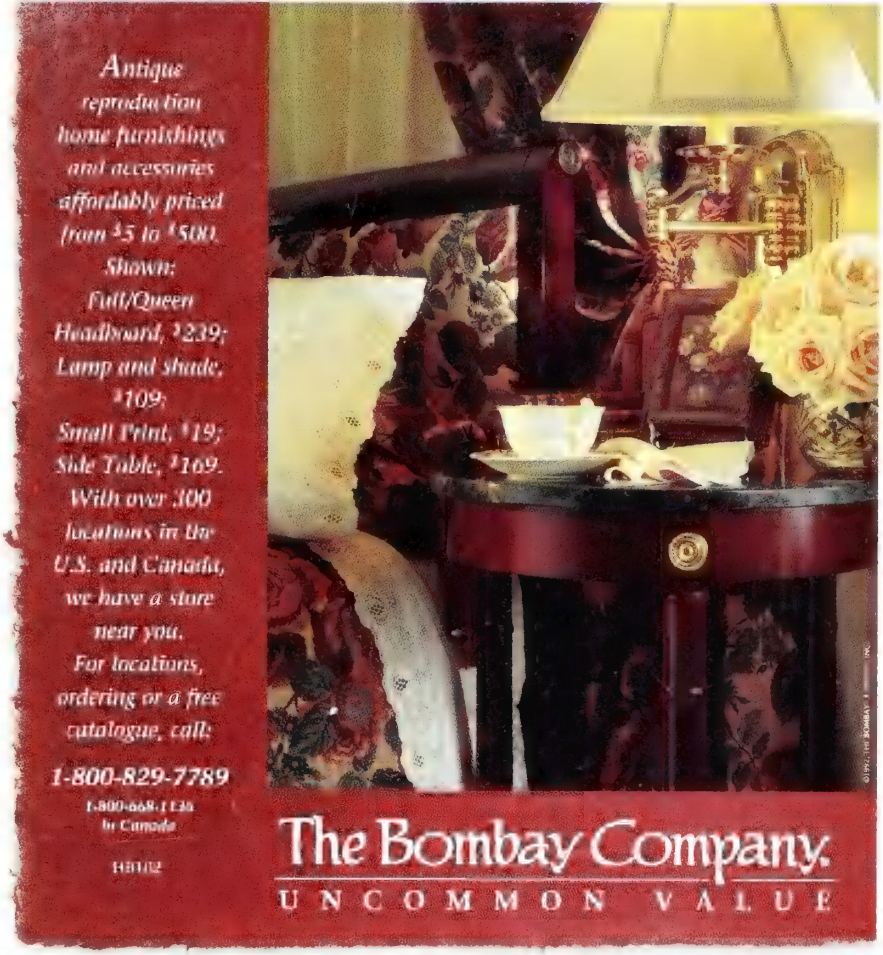
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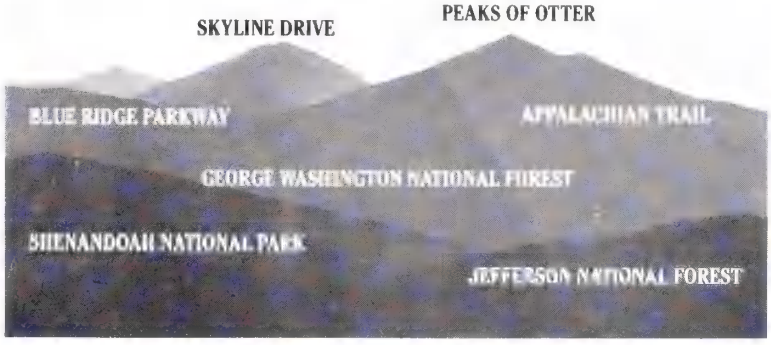
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Random gratitude



I KNOW WITH BLAZING certainty which state I come from: the one between Indiana and Iowa. But the question of my hometown is not so simple. In my dreams there is a blur, or maybe a double exposure, of two dark-shuttered, gable-roofed white houses, in towns 200 miles apart.

The towns are Winnetka, Chicago's north-shore suburb where I spent most of my childhood, and Springfield, my birthplace and the state capital, to which the family returned just after I had gone off on my own. Although I had come of age in one town, I went "home" for 29 years of holidays and visits to another.

The Winnetka house, on Willow Road, where we lived from 1944 till 1957, was the smaller one, but it made a lasting impression on visitors. To this day, the friends of my youth recall it as "cozy" and "darling" and describe accurately the wallpaper patterns in our three bedrooms, two of which had closets. The charms of the house, many and subtle, were mainly my mother's doing. She painted its shutters not black but the deepest possible green—Charleston green, I'm told decorators call it—and had every other post removed from the front porch railing to make it look more stylish. We had a library, a pantry, a breakfast room, a full basement, a bathroom, a screened side porch, and a fireplace we used all the time and took for granted. (I'd give a lot for that fireplace today.)

Inside were: Auntie Grace's Mason & Hamlin grand piano, our late Grandmother Nee's bust of Beethoven; framed prints of a Botticelli youth and Van Gogh's *La Berceuse*; an Ernest Fiene etching of a city skyline; and photographs and portraits of distinguished ancestors, some framed and many inside family albums. We subscribed to *Life*, *The New Yorker*, the *Saturday Evening Post* and *Reader's Digest*, and owned many of the appliances of the day: radios, a Mixmaster, a toaster, a phonograph and a good supply of records, along with ashtrays, highball glasses, decks of cards, delicate inherited china including a demitasse set of palest pink, and goblets in which sparkling burgundy was served on national holidays.

Our father's garden, my younger sister remembers, caused passersby to throw their cars into reverse to get a closer look. He had inherited his mother's way with monarda, gaillardia, columbine, phlox and peonies. A flowering cherry tree stood in the front yard, and from there we could easily walk to and in certain months swim in the world's third largest freshwater lake. Like many other families, we had moved to Winnetka in part because of the exemplary public schools, to which we could walk or bike by many routes, down streets with names like Ash, Cherry, Oak, Elm, Pine and Spruce.

For these and all other excursions we were amply fortified by our mother's cooking. Her sandwiches were as generous as her fragrant casseroles, made in Pyrex dishes and pronounced "highly edible" by our father, who worked for the "World's Greatest Newspaper," as it advertised itself. He covered politics from the Tribune Tower in Chicago, a 45-minute commuter train ride away.

In nearby Evanston a large sign outside a lodging place said "The Orrington Hotel Thanks You." What this meant was never clear. >

I suppose it reflected the attitude, prevalent in the community at large, of random, free-floating thankfulness to whomever or whatever for the manifold blessings which had flowed our way. You might suppose that growing up in this hotbed of gratitude would have made me appreciative. Instead, brattily mired in peer pressure, I gave my mother frequent occasion to repeat her favorite line from Shakespeare, which had to do with serpents' teeth and a thankless child. Comparing our modest square footage with the spacious houses of my classmates, I sometimes felt as if we were quartered in the Thorne miniature rooms in the Art Institute downtown.

My classmates' houses had powder rooms and garages; for a long time we didn't even have a car, relying on friends for rides in their stately Buicks or frivolous convertibles. Finally we acquired a used two-tone gray Studebaker, replaced in time by a startling turtle-topped maroon Nash. My mother, who tended to look on the bright side of things, defended the Nash on grounds that it was "so easy to find in a parking lot." It certainly was, and unsuitable though this vehicle seemed to me, I still fought for my turn to drive it.

Illinois is known both as "Land of Lincoln" and "The Prairie State," and we were reminded why when we moved back to Springfield, where the *Chicago Tribune* decided my father should be based as its chief legislative correspondent. Not far from his office in the Capitol pressroom was the shrine where Abraham and Mary Todd Lincoln and their sons had lived before destiny summoned them to Washington. My family's new headquarters was a farmhouse amid flat fields a few miles outside town. It dated from the 1860s and reminded me both of the Lincolns' house and of the less imposing one we had left behind. But on Willow Road in Winnetka our house and all others were set close to the sidewalk; here a long U-shaped driveway separated us from East Lake Drive. Moreover, the driveway had a gate that had to be opened and closed every time anyone used it.

"Wave to the pine trees," our aunt instructed, "they always wave back"

Leaving Winnetka had been a wrench even for me, settled by then in New York, but it was hardest of all on my mother. Having grown up herself in many towns to which her father had been transferred in his advance up the Milwaukee Railroad's hierarchy, she had never before spent anything like thirteen consecutive years at one address. How was she to get along with 200 miles between her and the Joneses, the Burrowses, the Sizers, the Buesches, the Moningers, and so many other repositories of her confidences, as she had been of theirs? A round of farewell parties honored her and my father, who in turn were hosts at their own Willow Road "house-cooling."

The ache of these good-byes was eased by the new house outside Springfield. It needed a lot of work, but my parents and sister were innate designers and accomplished paperers and painters. Our urbane interior decorator cousin Bob Tratt, who always had such inspired ideas about mirrors and draperies, came down from the Near North Side to survey and suggest. He pointed out how cleverly the two pairs o French doors had been designed to allow summer breezes to waf through, and how a child of the Brunck family, the original owners had etched his name on the window of the upstairs landing during Andrew Johnson's administration.

As my parents fixed the house up, they must have been reminded in different but agreeable ways, of their pasts. It looked comfortingly like pictures of Broadmoor, the white clapboard estate in Salisbury Connecticut, where my mother had paid fond visits to her Auntie Grace. My father had grown up on a central Iowa farm without the least twinge of a vocation for raising corn or Herefords, but here on his own five acres he delighted in planting dogwoods and later a wildflower garden and riding around on a tractor mower, which he kept in a small barn.

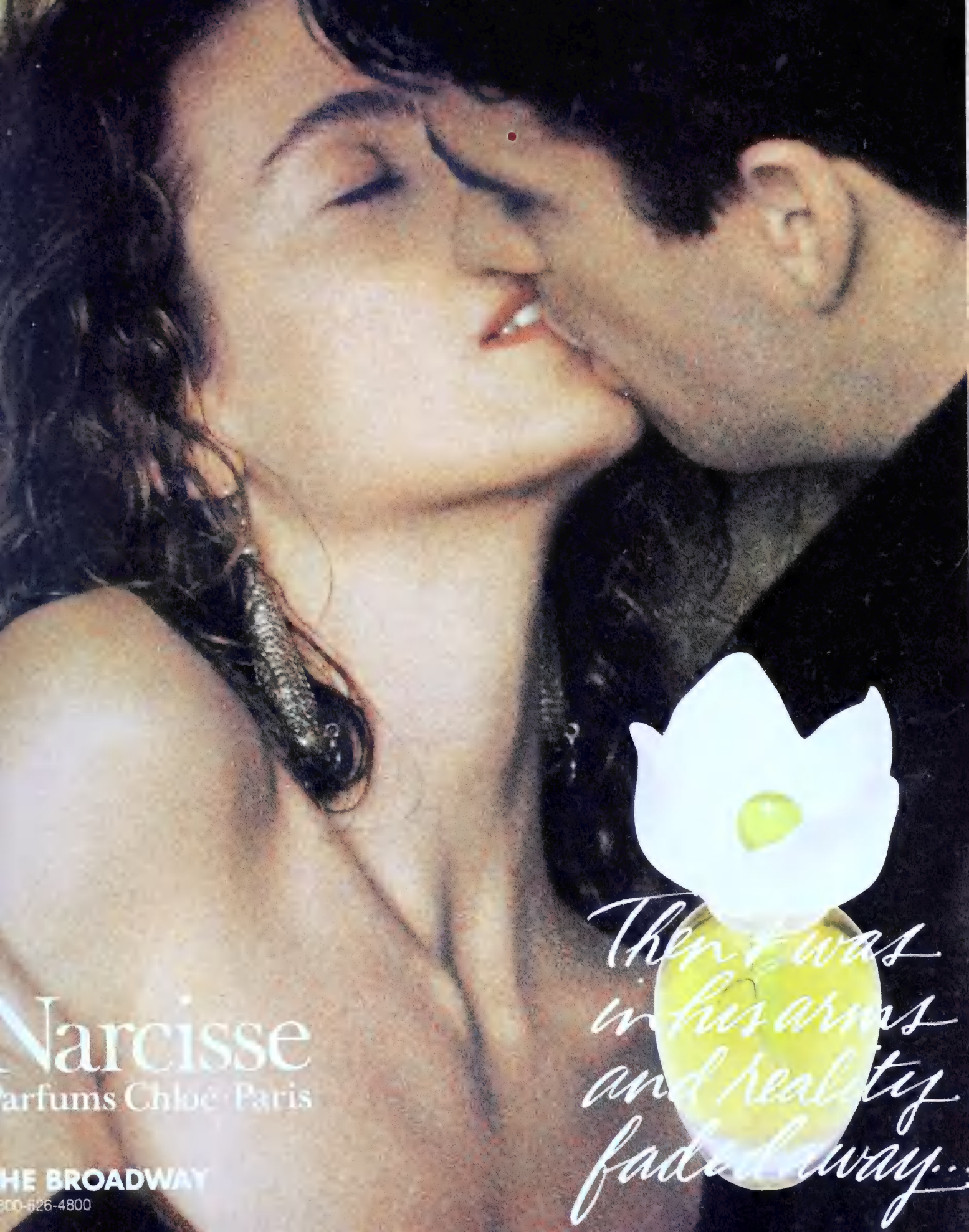
The property also had a gazebo, and at the end of the long driveway stood a two-story garage made of brick. Downstairs it housed our Volkswagen and Chevrolet, and upstairs was a studio apartment with its own kitchen and bathroom and fine views of the prairie landscape. Off and on, this apartment was rented to tenants employed in downtown Springfield. My gregarious mother would wave to these tenants when they drove off to work.

If they neglected to wave back, she took it personally. Not everybody, it was clear, came from such a long line of wavers as we did. "Wave to the pine trees," our Aunt Frances would instruct us, "they always wave back." I don't recall that Aunt Frances ever came to visit us in Springfield, but a good many of our numerous other relatives did, from both sides of the family and all points of the compass. Many brought their children to see Lincoln's home, his tomb, the restored Old State Capitol where he delivered his "House Divided" speech, and the cabin where he had lived in nearby New Salem.

These historical field trips sometimes overlapped with or inspired reunions, popular on both sides of the family. At Howard gatherings we got into the habit of singing hymns—not the genteel ones we had learned at the Winnetka Congregational Church, but the more down-home kind in which we were led by Uncle Jack, my father's jolliest sibling. "Almost Persuaded" and "In the Garden" were among our favorites.

My father, Robert P. Howard, not only continued his lifelong scrutiny of the goings-on in the statehouse but deepened his interest in the past. From his Springfield study came two books, a history of the state and a biography of his father, who was the first president of the American Farm Bureau Federation. My sister was married in our garden in July 1958, and ten years afterward her children, raised not far away, swung from the ash tree outside the kitchen window and played with Rover, our first dog ever. As time went by I brought friends home for visits and came to feel almost as if I had grown up in Springfield after all.

In April of 1971, having lived in this house (*Continued on page 36*)


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There was something for everyone at the national furniture market in High Point, North Carolina, as manufacturers drew on influences ranging from Pennsylvania folk art to Anglo-Indian opulence



A GRAPHIC mosaic of blue and white tiles tops an iron table (above), which shows the influence of indoor-outdoor living in Morocco, $1,295. *From Sarreid: 919–291–1414.*

SLIPCOVERS are now a standard feature on many sofas. Seersucker-covered piece (below), $2,210. *From Bernhardt Furniture: 704–758–9811.*



HAND-PAINTED stars, typifying the folk traditions of Pennsylvania, add interest to a chest reproduced from the Henry Ford Museum & Greenfield Village collection (above), $2,350. *From Century Furniture: 800–852–5552.*

A LONG-LIMBED wicker table (below) could add charm to a hall or an empty corner. It's a recent contribution to the Country Inns and Back Roads collection, $480. *From Palecek: 800–274–7730.*



IT'S THE MIX of materials—woven rattan and polished pine—that make this lamp table stand out (below), $785. *From the Milling Road Collection, Baker Furniture: 919–885–1800.*



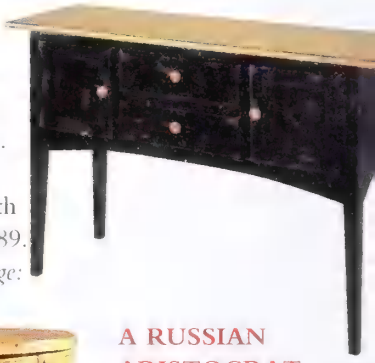


AND HE'S OFF.... Ralph Lauren heads in a new direction with his streamlined leather seating collection. The RL 2000 armchair (right) sets the pace in racy red, $6,103. *From the Ralph Lauren Home Collection: 212–642–8700.*

FANCIFUL CURVES frame an iron shaving stand, a distinctive piece for bedroom or bath (top right) from the Bob Timberlake Collection, $560. *From Garden Source Furnishings: 404–351–6446.*



CHOOSE from four finishes for most pieces in the new American Themes collection. Maple hunt board (right) in black with hazelnut top, $1,289. *From Drexel Heritage: 704–433–3000.*





A RUSSIAN ARISTOCRAT owned the elegant commode now being reproduced for the Statel Homes Russian Collection (left), in mapp burl veneer with ebony inlay, $6,625. *From Baker 616–361–7321.*





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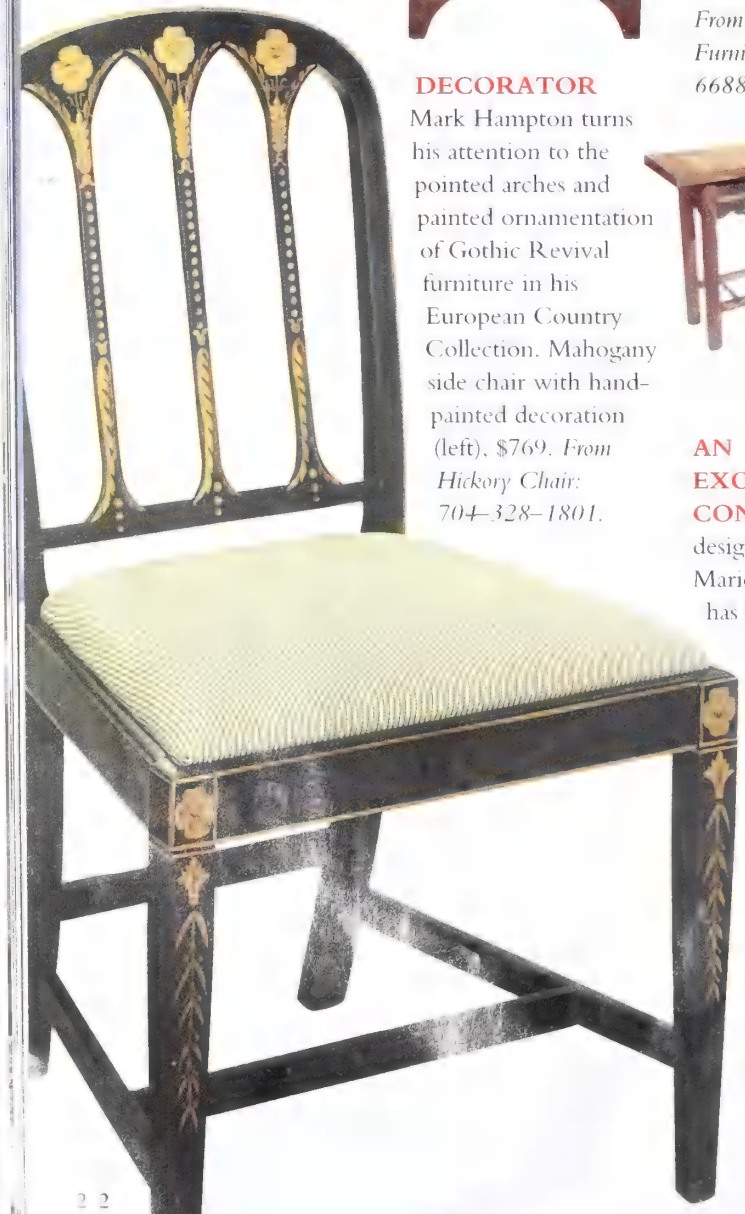


SHAKER'S POPULARITY continues unabated, but Lane gives it a sophisticated finish of blond tiger maple rather than pine. Tall chest (right), $1,089. *From The Lane Co.: 800–447–4700.*

COCOA TWIGS lining the apron of the pine table (below), $1,485, are among the natural materials highlighted in Lineage's new Summer Cottage Collection. Also look for raffia and rattan. *From Lineage Home Furnishings: 919–454–6688.*



fabric from Victoria Moreland is ornamented with bullion fringe and decorative cording, $1,350. *Call: 919–882–8135.*



DECORATOR Mark Hampton turns his attention to the pointed arches and painted ornamentation of Gothic Revival furniture in his European Country Collection. Mahogany side chair with hand-painted decoration (left), $769. *From Hickory Chair: 704–328–1801.*





AN EXOTIC CONSOLE designed by decorator Mario Buatta (above) has hand-painted legs, intricate apron and verde marble top, $6,100. *From John Widdicomb Co.: 616–459–7173.*

SIMPLY GREAT: A sofa (above) offering pared-down elegance suits any room, $2,255. *From the Milling Road Collection, Baker Furniture: 919–885–1800.*



of solid maple (above) feature overlapping circles of inlaid wood veneers—primavera, rosewood and walnut, $939. *From the Charles Pfister Collection, Baker Furniture: 616–361–7321.*

A STAR OF INDIA ottoman (right) from Pearson Co. reflects the current passion for Anglo-Indian opulence. The woven jacquard

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Architect M. Louis Goodman (below) and his cleaned-up classics (clockwise from left): a cushy club chair that reminds people of Elmer Fudd and the family dog; crisp Chippendale side chair; drawing of lowboy; Settee chairs; surprising writing desk.

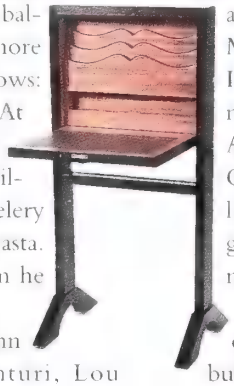




Lou Goodman's designs look familiar. Look again

Modern classics

A DOWNCAST LOU GOODMAN has just missed his weekly acupuncture session. "It keeps me in balance," he says. "I've been doing something to keep in balance—acupuncture, shiatsu—for more than twenty years." The effort shows: Goodman is extremely moderate. At lunch in a favorite quiet restaurant in New York City's Greenwich Village, he wears a muted shade of celery green. He eats a small portion of pasta. And he talks about the equilibrium he seeks in both design and life.



Having worked with Louis Kahn and studied with Robert Venturi, Lou Goodman heads his own architecture firm, teaches at Pratt Institute in Brooklyn and designs furniture that is a remarkable blend of curves and cubes, warmth and crispness, classicism and minimalism. "I often study traditional furniture to understand what its bones are," says Goodman, who haunts the Metropolitan Museum of Art. "Then I restate it in a contemporary manner." An elaborately carved Queen Anne highboy was the inspiration for Goodman's streamlined mahogany lowboy, with its front shaped like a gentle smile. His writing desk, too, marries sobriety and whimsy. Closed, the desk is an ebonized oak box; open, it reveals delightfully loopy bubinga wood paper holders.

Back in 1983 Goodman helped found the Gallery of Applied Arts, commissioning artists, including Marisol, to invent furniture.



Around the same time he started sketching his own designs (available at M. Loui Goodman, 181 Waverly Place, New Yor 10014; 212–645–2682). Goodman jus wants to spread a little comfort around.

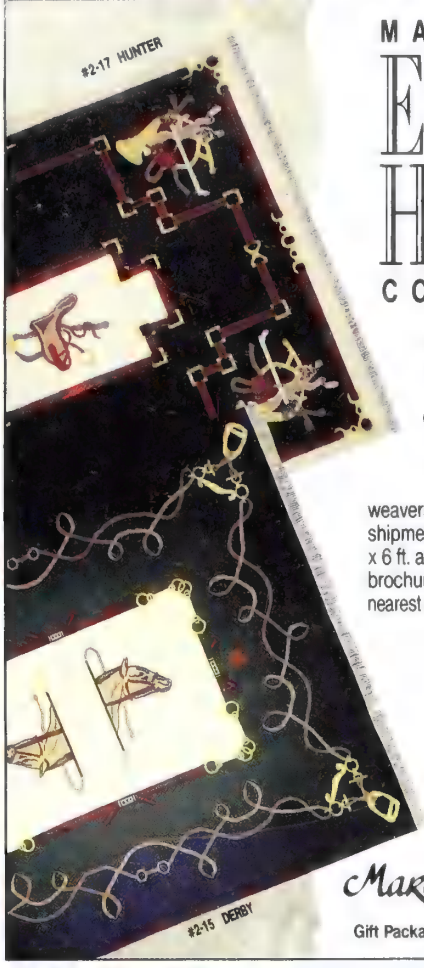
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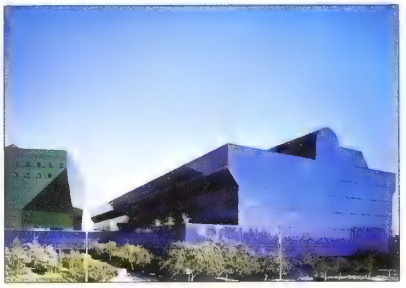
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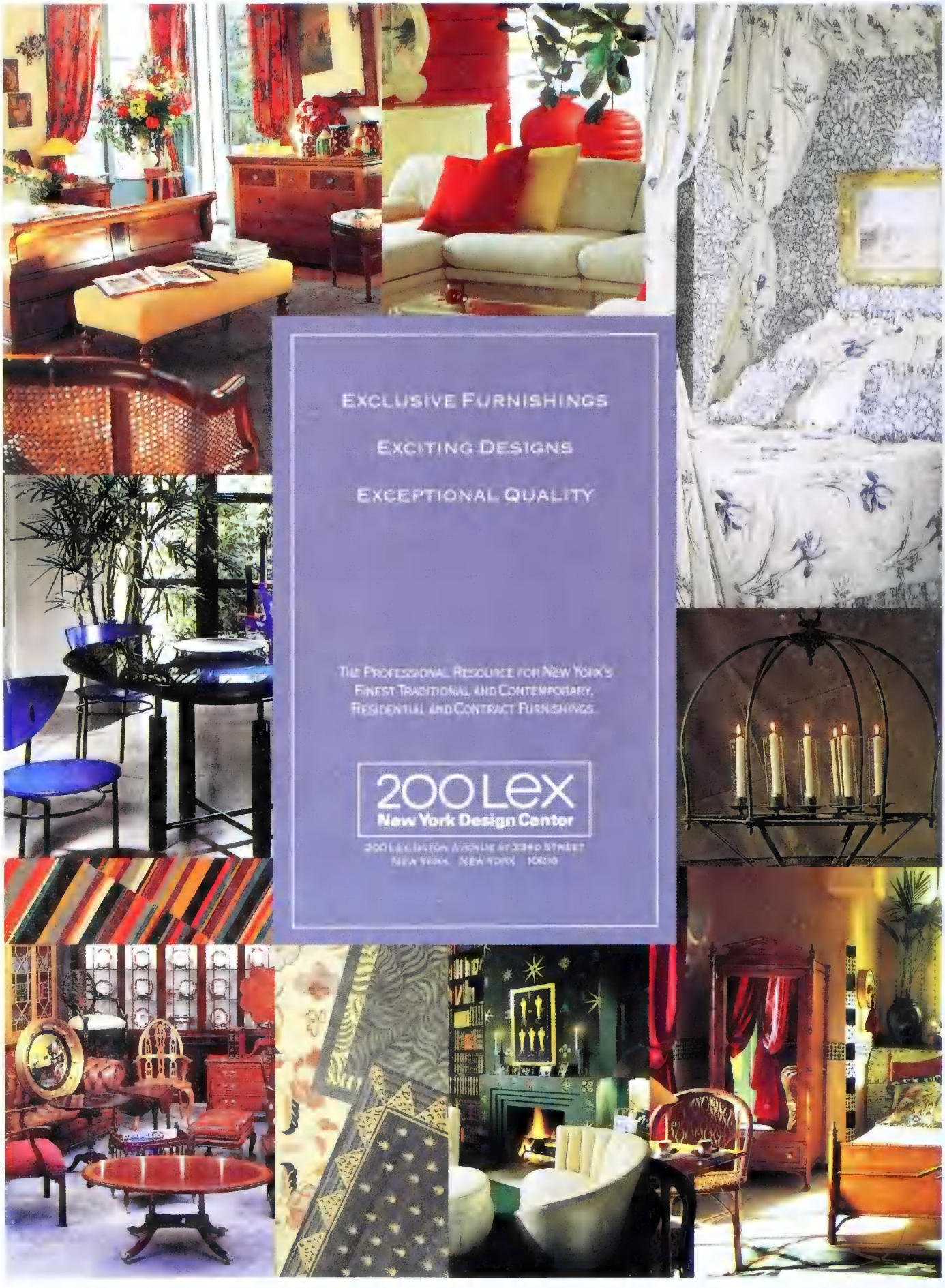

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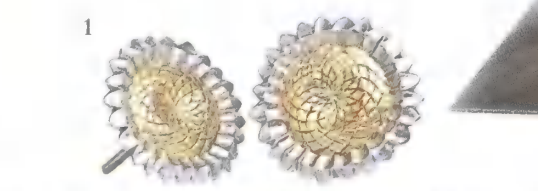
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A brilliant original

For almost half a century, the romantic decorator Madeleine Castaing and her Paris shop have been a font of furnishings and ideas that young designers still "discover" year after year

ONE OF THE GREAT unresolved debates in interior decorating is whose taste should be evident in the finished work, the decorator's or the client's. There are those designers whose forte is the interpretation of the personal style of the connoisseur or the tastemaker. Their best efforts are frequently identified with the exciting personalities for whom they work. With the ability (and the willingness) to subordinate their own preferences to the wishes of their dominating clients, decorators of this category can achieve a great variety of styles.

On the other hand, there are those very noticeable but rare designers whose originality and single-mindedness enable them to devise an individual style of decorating that belongs to them alone. Sometimes, of course, decorating of this nature becomes monotonous. But once in a while there appears a figure in the design world who stands alone, isolated, fascinating and charged with the power to influence others while still defying imitation.

Madeleine Castaing is such a designer. Hers is the style of an invented past. In the words of a student of the decorative arts, "Her work has the quality of rooms remembered from dreams, or imagined while reading novels. Hers is the taste of retrospection." Not surprisingly, Madame Castaing herself says that she has probably learned Proust by heart, so often has she read him (twelve times). All of this hints at the complexity of her style, one that has progressed in its purity through more than four decades. Historicity was never Madame Castaing's aim. The creation of period rooms has never concerned her. She simply made up a style that encompassed all her favorite things.



Madame Castaing's Paris rooms have a totally integrated style that captures literary moods from Proust, Stendahl or Balzac.

Since the end of the war, Madame Castaing (born in Chartres in 1894) has been known for her shop in Paris on the corner of Rue Jacob and Rue Bonaparte. Her flat upstairs is a continuing monument to her taste, as is the shop, with its spaces decorated like the rooms in a house, an idea she pioncered almost sixty years ago. The extraordinary continuity of her taste is something of a marvel. Certainly it represents an unwavering dedication on her part.

Although the style of Madame Castaing is tremendously original, it fits into some of the currents of French decoration of the thirties, especially the cool, classical >



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Madeleine Castaing's country drawing room contains all the elements of her style. The architecture, colors, leopard carpet, eccentric furniture—even the turquoise lampshades—bear her personal stamp.

designs of Emilio Terry, the Paris architect of Cuban descent whose work throughout the thirties and forties set a standard of neoclassical revival unequaled since. His idols were Palladio and Ledoux, but he dreamed in a palatial mood. The cold classicism of Ledoux echoes through the *premiers étages* of Madame Castaing's houses as well but grandeur and pomposity do not enter. And superimposed over the cool plasterwork and numerous arches she loves, one often finds (and this is her romantic invention) an airy, mid-19th-century layer of decoration, as though a later style has been carefully preserved along with the original architectural background of an earlier period.

The ingredients, varied though they are, have not changed for many years. First of all, her palette is instantly recognizable—cool greens, from a dark, bottle green often used for carpets to a pale, mint-colored shade for walls. Moldings in flat white heighten the crisp coolness of these backgrounds. Clear blues—turquoise, sky blue and a deep ultramarine, all of which combine well with green—are frequently used as bright accents, or as the basis of predominantly blue and white schemes. In bedrooms and dressing rooms a chaste, little-girl pink is often added to the blue or the green motif, or all three colors are used together.

The lamps in a Madeleine Castaing room are another unmistakable trademark, chiefly because of their steeply slanted paper shades, usually shiny black or green. These lamps are liable to be opaline glass, which comes in her favorite colors—oil lamps that have been converted to electricity. There are no Oriental carpets. Madame Castaing uses carpets in designs she invented or revived from 19th-century patterns. Like practically everything else in her rooms, the carpet is a trademark. Woven in narrow strips to be sewn together and usually with a cut pile, her carpets range from paisleys in two colors, one being black, to dense, tiny leaves and flowers on dark grounds, to the slightly wobbly geometric patterns that have stripes of color running through them. Then, as a counterpoint to the colors of these carpets, she has always used tawny, natural-colored ones, woven in animal patterns, primarily leopard spots, allowing the occasional beige tone (a color she dislikes) to enter into her rather exclusive color range.

The Castaing lexicon of favored materials is equally exclusive: stripes of all kinds, borders used as edgings and applied as stripes, bamboo designs printed on cotton, a number of odd floral patterns with palm fronds and banana leaves often used as window shades. For bedrooms, she has relied on a mélange of candy-cane stripes, small-scale flower prints of an extremely feminine nature, and starched organdy, all floating on some dark, forestial carpet of her design.

While the structural side of Madame Castaing's rooms has always been organized along exceptionally strict lines, the furniture and objects that have caught her fancy over the years are much more diverse. During exactly the same period that Jansen and the other grand decorators of Paris were lavishing on their rooms ormolu-mounted commodes, Aubusson carpets and signed giltwood chairs, Madame Castaing was cornering the market on several mahogany furniture from the very late 18th century on—the more eccentric, the better. She included (a novelty in France) English Regency pieces. In a 1953 photograph of one of her bedrooms, there is even an American four-poster bed, lacquered black and draped with organdy and cotton tassels. The color scheme of that room was gray, pink and black. Many of her pieces—bookcases, tables, torchères—are decorated with arrows and spears, which lend them a lightly military quality, a quality seen in all the striped, tented rooms she created again and again. Memories of Rome and Napoleon.

With this rigidly neoclassical furniture, she mixes, in a deliciously capricious mood, all the tufting, gilded-rope twists and bamboo turnings and wacky shapes of Second Empire upholstery and the designs of Fournier. She then pushes further into the late 19th century and the designs of Thonet. Interspersed amid this wide range of styles is often furniture from the period of Charles X, frequently with a Gothic motif, as well as pieces from Russia. Her rooms bore the stamp of Russian, >

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Baltic and Biedermeier styles long before most decorators gave them a thought.

The influence that emanated from her shop, before and after the war, spread all over France and beyond. In America, Billy Baldwin and Natalie Davenport at McMillen, two decorators whose sights were always focused on Paris, not London, incorporated the Castaing carpets and materials into many of their rooms. For eighteen years I have worked at keeping one of Billy's beautiful evocations of the Castaing style intact, even moving a thirty-year-old black-and-green-paisley carpet from its original Fifth Avenue home to a new location on Park Avenue. In this room, the walls are upholstered, once again, in the green and blue, huge-scale tree-of-life pattern used so often by Madame Castaing. Bamboo tables and blue-and-white striped curtains also recall her style.

Given the strong sense of line and sharp silhouette that the rooms of Madeleine Castaing possess and the consistent repetition that she has always practiced, it is easy to understand the distinctive impression her work makes. Yet, in some miraculous way, she has escaped the curse of monotony. Year after year, as she is "discovered" by one young decorator after another, it is made clear all over again what originality and vision she represents. But her brilliant originality, while making her work instantly and unmistakably recognizable, has also made it impossible to be copied. Madeleine Castaing is inimitable. She is also smart, interesting and unforgettably eccentric. To meet her, in her heavenly albeit crumbling surroundings, dressed in some odd costume and wearing her famous wig, held on by a chin strap, and enormous false eyelashes, confirms all one's hopes. She is personally as unique as her decorating style, a style that combines antiquity and freshness in a mysterious way. hd

This is an abridged chapter from Mark Hampton's new book, Legendary Decorators of the Twentieth Century, *which will be published by Doubleday this month. He is also the author of* Mark Hampton on Decorating *and is a world-renowned interior designer based in New York.*

THOUGHTS OF HOME

Continued from page 16

one year longer than she had in Winnetka, my mother suddenly died of a stroke. Two Augusts later my father remarried. His new wife, who loved the place and felt understandably eager to put her own stamp on it, took down the wisteria, installed air-conditioning and a swimming pool, and added a greenhouse to the back porch where she kept alive several of my mother's plants. In time they acquired a Saab and a pair of briard sheepdogs named Brie and Bijou, whose house was also carpeted and air-conditioned.

Our father had an announcement to make in 1986. Now that his wife had lived for fourteen years on his turf, it was only fair that he should spend the same length of time on hers. As he was 80 and she 76, these five acres were getting to be too much for them, so they were moving to an apartment on the Main Line of Philadelphia, where Beth had come from. "Fourteen years there will take us up to the turn of the century," he said, "and then we'll decide where to go next." On the last night of my final visit to East Lake Drive a feeling came over me for a fragrant kitchen, so we made a casserole of curried leftover leg of lamb, and a carrot cake, from scratch.

As it turned out, my father and Beth had four years together outside of Philadelphia, where she still lives. I have spent well over half my own life now on the Eastern Seaboard, but I am still subject to occasional seizures of what my sister identified, after some years in the Rocky Mountains, as "horizon deprivation." Lacking any more immediate family in the Midwest, I make do with stopovers at other households in zip codes beginning with 4 or 5 or 6. These visits make me think of East Lake Drive, where I might have grown up, and of Willow Road, where I did, and of a line from one of John Berryman's *Dream Songs* inspired by his home in St. Paul, Minnesota. "My house is made of wood," he wrote, "and it's made well." So were both of mine, and I'm grateful. hd

Jane Howard is at work on a book about the Midwest, to be published by Simon & Schuster. Her four previous books include Margaret Mead: A Life *and* A Different Woman.

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A table. A few chairs. A reading lamp: A New York City program offers homeless families the makings of a new life



"HOW CAN YOU BUILD A NEW LIFE when you have nothing to sit on?" That was the question New York philanthropist Mrs. Vincent Astor asked back in 1989. She was touring apartments in Queens that had been renovated for homeless families and noticed that the rooms were practically empty. Mrs. Astor knew that when most young adults take their first apartment they raid their parents' houses for necessities. But what about a family moving from a homeless shelter? Where does the furniture come from? Mrs. Astor found out that the Partnership for the Homeless, a not-for-profit organization, had a modest program providing furniture for such families, and The Vincent Astor Foundation offered seed money to help it grow. In May 1991, Furnish A Future was born.

Today the program, which receives city and state funding as well as private donations, is furnishing 1,500 apartments a year. (The average family of four gets a $700 allowance from the government for beds and mattresses; Furnish A Future provides the rest.) Here's how it works: When hotels, homeowners and offices in the New York area have furniture they no longer need, they call Furnish A Future. Trucks pick up the (tax-deductible) donations free of charge and take everything to a 42,000-square-foot warehouse in Brooklyn, where sofas are lined up at one end of the floor, tables are grouped at the other, chairs and dressers in the middle. Families who have been assigned housing come in and select what they need, and the furniture is delivered.



"It's very important that people choose for themselves," says Marjory Rice, the soft-spoken director of Furnish A Future. "It's the first step in making a home." Rice and her staff help clients make wise choices, but it's never a hard sell.

An art consultant and mother of two, Rice had been volunteering at one of the Partnership's shelters and was looking for a way to d more when she was asked to head Furnish A Future. In just a ye and a half she has rallied the home furnishings industry to the caus Today furniture makers, designers and retailers help keep the war house stocked with floor samples and discontinued or surplus item



Furnish A Future trucks pick up and deliver used furniture to the Brooklyn warehouse (above and left), where families moving out of homeless shelters "shop."

Bloomingdale's and Jennifer Convertibles also suggest tha customers making purchases donate their old sofas.

Most beneficiaries of Furnish A Future are single-paren families living in shelters, according to Joel Sesser, executiv vice president of the Partnership. Kenalashorn Green was on of them. Twenty-two years old, Green spent fifteen months i a Brooklyn shelter with her three sons. Green was pregnant with he fourth child when she was shown a three-bedroom apartment in Brook lyn. She decided to take it and to let House Beautiful fix it up to publ cize Furnish A Future. The magazine's staff made repairs, painted wal and spruced up the furniture Green chose from the warehouse.

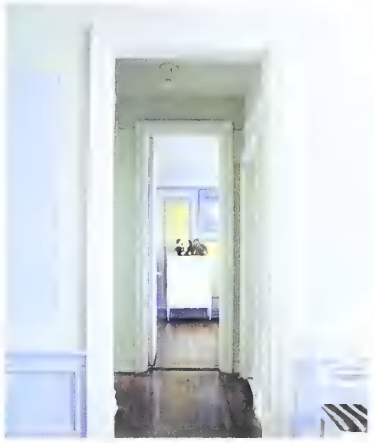


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A Brooklyn apartment (this page) was decorated by House Beautiful for a family of five. Donations from Bloomingdale's, Janovic Plaza, Cannon, Wamsutta Pacific, Fieldcrest, Ralph Lauren Home Collection, J.P. Stevens, Artemide.

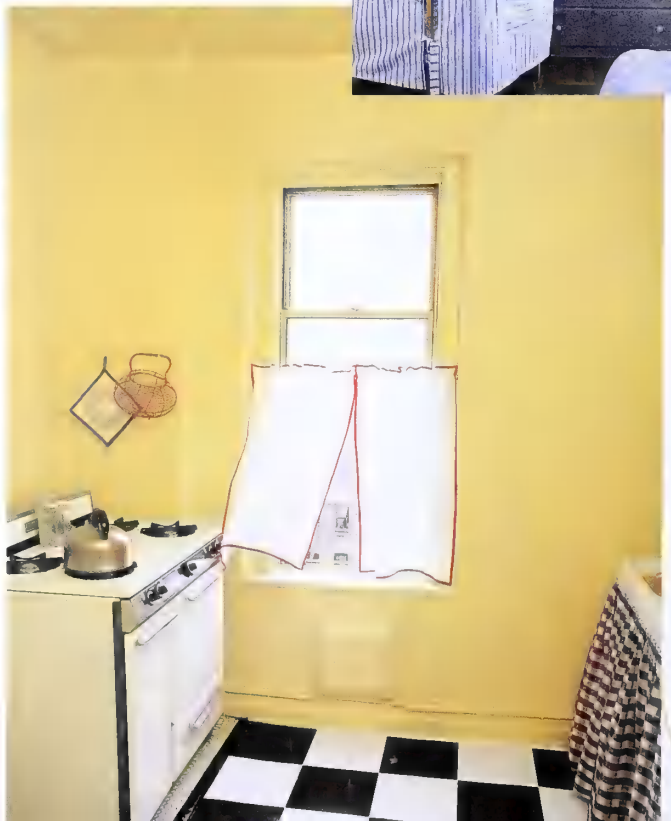






Magazine illustrator Bartek Malysa painted the clouds in the older boys' room (left). Curtains and a slipcover for the crib (right) were sewn from sheets. Skirt for kitchen sink (below) is shirred fabric attached with Velcro.





Brown metal dressers from a Bronx seminary were transformed with white enamel. Sheets were sewn into curtains. A tall side table was cut down to make a coffee table. At the same time, editor Margaret Kennedy talked to sheet manufacturers like The Bibb Company about making ongoing donations to Furnish A Future. By the time the Greens moved in July, sheets, comforters and towels were arriving at the warehouse.

Six clients a day come to the warehouse, and on a recent Tuesday a family of five showed up to select dishes, plates and glasses. Marion Cody, who supervises the housewares section, was wrapping plates in newspaper. The father, holding a baby, observed, "It's like shopping." Across the floor, organized in small clusters, was furniture that other families had already picked out. Each group represents the start of a new life.

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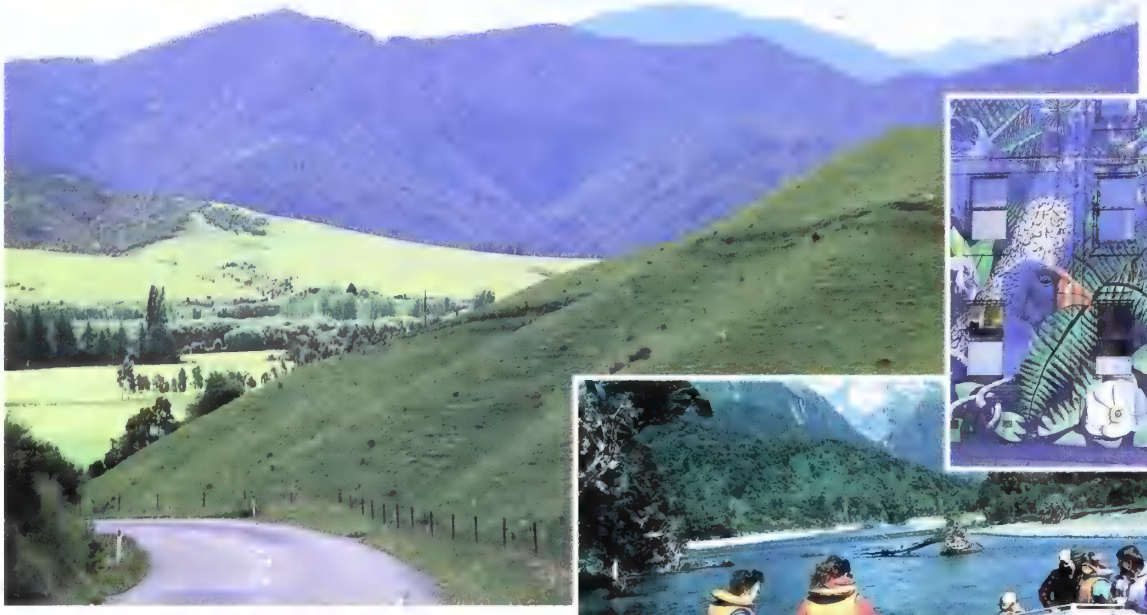
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From top, left to right: A scenic drive from Nelson to Timaru. In Wellington, the Forest & Bir Office is appropriately painted. Jet boating is part o Hollyford Walk. St. Paul's Church in Thorndon was built with **rimu** *and* **kau** *timbers. An Australian tree in the War Memorial pa in Auckland. Below left: Timara Lodge, a 1923 countr manor near Blenheim.*

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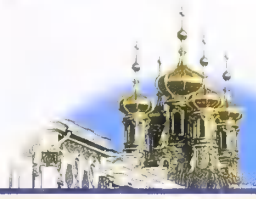


EVERYONE TOLD ME THEY HAD HEARD NEW Zealand was the most beautiful country in the world. Everyone said they had always wanted to go there. I was the only person I knew who had hardly thought of New Zealand at all. But that changed last fall, when I was invited there and began looking through the brochures sent by the New Zealand Tourism Board. I wanted to see it all. So without a clue as to how to focus my exotic trip, I crammed as much as possible into two weeks. Despite the whirlwind pace, I came home with indelible memories of a country inhabited by friendly, genuinely hospitable people; and of scenery so dazzling I often feared I might drive off the road.

DAY ONE First stop is Tahiti, moonshine on water, lights outlining a curvy shore. Second stop: Rarotonga, Cook Islands. A Do Ho–type singer serenades the airport crowd with Polynesian tunes.

Fourteen hours after leaving Los Angeles I arrive on the North Island in Auckland, "the city of sails." Sure enough, there are many sail boats in the several harbors and from the air Auckland looks like town for an electric train set, with soft green volcanic hills and neatl ordered rows of houses. My bed and breakfast, the Devonport Mano is called a "historic" house, but I quickly learn that historic in New Zealand is like historic in the newer parts of the United States—jus barely. The house feels comfortably bungalow-suburban, like the vil lage of Devonport itself, which was built in the 1920s.

DAY TWO While sightseeing in Auckland, the largest city i New Zealand, I visit the War Memorial Museum for a presentation >



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of music by a group of Maoris, the Polynesian tribe from whom the English et al wrested the islands, beginning in 1840. The singing is heartrendingly beautiful, joyful, built upon harmonies one doesn't hear in any part of the world but the South Pacific. This was to be my only contact with Maoris, a sad reflection of a culture's virtual demise.

DAY THREE South to Huka Lodge for a day of fishing, a very popular pastime in New Zealand. Huka, said to be the most luxurious lodge in the country, began as a spartan camp on the banks of the Waikato River, where fast-flowing water and a certain local insect, a nymph, made the river famous for its trout. (The climate and soil of New Zealand have an eerie effect on plants and animals brought from temperate climes: Pine trees grow tall in half the time it takes in the northern hemisphere and animals grow bigger as well. The enthusiast who imported fish eggs turned the common brown trout into a monster.)

Tree ferns as tall as a house hang over the trail like slatted umbrellas

After fishing all day in the rivers, streams and lakes or visiting geysers, mud pools and hot springs, guests gather for drinks in a cheerful room filled with fat red-blue-green-plaid sofas and chairs. Windows on all sides frame views of lush gardens, soft lawns and the fast crystalline river flowing like so much Aqua Velva toward the renowned Huka Falls, a brief walk downstream.

DAY FOUR I am intent on a tour of Taupo, "the trout-fishing capital of the world." The brochure showed a big deep blue lake beneath a snowcapped peak. But today it is raining, and the lake and mountains are a misty gray nothingness, so I opt for shopping. For an American tourist New Zealand is not a shopper's paradise, but I do find a thick and nubby gray wool sweater.

In the afternoon I fly to Wellington, the capital city of New Zealand. Quite hilly with steep streets, Wellington is aptly compared to San Francisco. It even has a cable car up the center of town to the Botanic Gardens, and wherever you are you have a view of the water. Like much of New Zealand, the city looks young; most neighborhoods date from the 1920s. But many buildings downtown and in the area known as Thorndon go back to the turn of the century.

DAY FIVE Not to be missed is the Katherine Mansfield Birthplace in Thorndon—a modest, scrupulously restored two-story house built of wood from local trees like *rimu*, *totara* and *matai*. The rooms have been decorated according to details in the writer's semiautobiographical short stories: "Prelude," "The Aloe" and "A Birthday." (Docents talk about these stories as if visitors know them intimately.)

DAY SIX One can fly from Wellington to the South Island, but it's more fun to take the interisland ferry through Marlborough Sound and its green islands. In the picturesque seaside village of Picton I get a car, then wind southwest for about sixty miles with views of cerulean seas, confectionery clouds and white-budded *pohutakawas*. People in New Zealand are loyal to the North Island or the South Island the way Americans are loyal to the East or West Coast. I have been on the South Island for a matter of hours and I am already won over.

Having been encouraged to meet as many strangers as I can becau "New Zealand is about its friendly people," I pick up a hitchhiker tall young man with an overwhelming backpack. He turns out to German, but he's friendly too. A photographer touring New Zeala for a year, he tells me tales of meandering through the North Island six months. In fact, most people who travel to New Zealand take th time about it. I begin to feel queasy for having to rush, rush, rush fr one scenic area to the next.

In the town of Nelson, I check into California House, an 1893 col nial building painted yellow with white trim, fronted by a cheerf thickly planted garden. Nelson is altern tive-lifestyle and summer-recreati central for Tasman Bay, full of you people, artists and places that cater them—natural food stores, Middle Ea ern bistros and many crafts galleries.

DAY SEVEN After breakfast I he west to the white beaches of Tasm Bay for a drive through the Marlbo ough area, on my way to Timara Lodge in Blenheim. (The Brit who settled here were clearly homesick.) The Abel Tasman Natio Park walk is said to be one of the finest in the country, but I strong suggest you do not walk it until the government starts limiting the e cessive number of "trampers" (hikers). You can drive by the bay a did or, if you have time, canoe or kayak in the calm, pale blue wat You might even sight a dolphin.

Making a scenic loop south into the mountains, I turn at St. Arna and follow the Wairau River northeast to Blenheim. A few miles fr town is Timara Lodge, a family manor built in 1923 and part o working farm until recently, when owners Graham Sutton and wife, Rosemary, turned it into a lovely small hostelry.

DAY EIGHT Today I take a drive to several wineries, then catch train for Christchurch at the old-fashioned Blenheim station. The wa gets more and more luscious the farther south I go along the Kaikou Coast, but the landscape doesn't look like the South Pacific. Square off, fenced-in sheep pastures, bordered by windbreaks of tall nonnati poplar and pine trees, are the norm here just as they are on the Nor Island. It occurs to me that the whole country is one big sheep far interrupted occasionally by a mountain range, a protected forest or city. (The total population of the country is three and a half millio but there are twenty times that many sheep.) For me the pastoral bea ty is marred only by the desire to know what the land looked like b fore whites tamed it so thoroughly.

Christchurch, sited on the Canterbury Plains (more homesick i migrants) stretches westward to the Southern Alps, which in turn c a high snowy swath down the center of the South Island. The cit New Zealand's third largest, is known as "the Garden City" (one ac in every eight is a public park, reserve or recreation ground) and "t most English city outside of England." With its many neo-Gothic

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buildings, Christchurch feels older—and more English—than any other New Zealand city I have been in. Riverview Lodge is a typical home-style establishment: comfortable house, noncommital decor, splendid food. In New Zealand give me a home-cooked meal anytime over one in a restaurant.

DAY NINE Christchurch deserves a longer visit, but after a tour through the Botanic Gardens I am on the road again, heading to a sheep station for a "farm stay," one of the most popular vacations in the country. Just outside Christchurch the Alps come into view, then I turn west to head smack into them. Eventually I enter tussocked alpine hills, which look slipcovered in miles of outsize, ocher-colored dotted-swiss. This is the country of merino sheep, the finest wool producers in the world.

From a highway lined with lupines in pink, purple, blue and yellow I turn into Glenbrook Station, the sheep farm owned by John and Penni Kelland. Urbane country gentleman farmer and savvy wife, two teenage sons home for the holidays from an English-style public school, this family lives the good life. Before dinner I climb onto the back of the motorbike with Tom, the sixteen-year-old, for a ride down to the killing shed to get food for the dogs. He cleaves a butchered sheep leg into several pieces and throws them into a wooden box on the back of the bike.

DAY TEN A morning as a sheep farmer is hugely satisfying for me, although routine for the Kellands. Still, they take obvious pleasure in educating tourists to their way of life. They have made good friends with some guests, and have visited them all over the world.

In the afternoon I am off to Queenstown, a cosmopolitan resort town. The center for skiing, for tramping the famous Milford Track and for bungee jumping, Queenstown rises up the mountainside from the shore of Lake Wakatipu. A particularly fine view of the town and lake can be had from the porch of Hulbert House, my favorite lodging.

DAY ELEVEN I drive from Queenstown to Te Anau, the meeting place for a three-day hike on the Hollyford Valley Walk. This evening our tramping guide, a strong and easygoing young woman, advises us, "The liss you've got to kerry, the bitte

DAY TWELVE Our group includes t intrepid New Zealanders, a fiftyish firen from Dunedin and his wife, a nurse; a law from Christchurch and his twenty-someth daughter now living in London; and a spur lady from Lexington, Kentucky.

Our walk runs though Fiordland Natio Park, the first purely native forest I have se in New Zealand. It is worth the wait. We tree ferns as tall as a house, hanging over trail like slatted umbrellas, and tall *kahika* trees, each of which produces a ton of berries a year. We pass streams with miniat waterfalls, as well as a couple of normal v terfalls—if normal can describe such beau Bellbirds trill a liquid, cheerful song.

After dinner at Pyke Lodge on the Hol ford River, we go to admire a colony of glo worms in a hollow. It's odd to know there nothing wild to fear in New Zealand; th are no native land mammals except bats.

DAY THIRTEEN The tramp today volves jet boating across Lake Alabaster. hike on the beach, through a forest an meadow of yellow wildflowers, the trai mowed squiggle through it. After lunch trek to see a colony of fur seals, which l among boulders along the beach. To get the seals, we jump from huge rock to hu rock, and I feel like Alice in Wonderland a taking a size-reducing pill. We cannot go v close because the seals might charge. I grateful for the wildness left in the world.

DAY FOURTEEN The fly out in a fo seater plane is a fitting end to my journ over the blue waters of Martins Bay, alm close enough to touch Sutherland Falls (N Zealand's highest) and into Milford Sound, hundreds of waterfalls sprouting like so m leaks in the sheer green cliffs. It all looks i possibly wild, heartbreakingly wild. No will ever surprise me again when they t about New Zealand in marveling tones.

For information write the New Zeala Tourism Board, 501 Santa Monica Blvd., Sa Monica, CA 90401, or call 800–388–5494.

Alice Gordon is coeditor of Summer *(Addison-Wesley, 1990), a collection of essays, poetry and pictures.*

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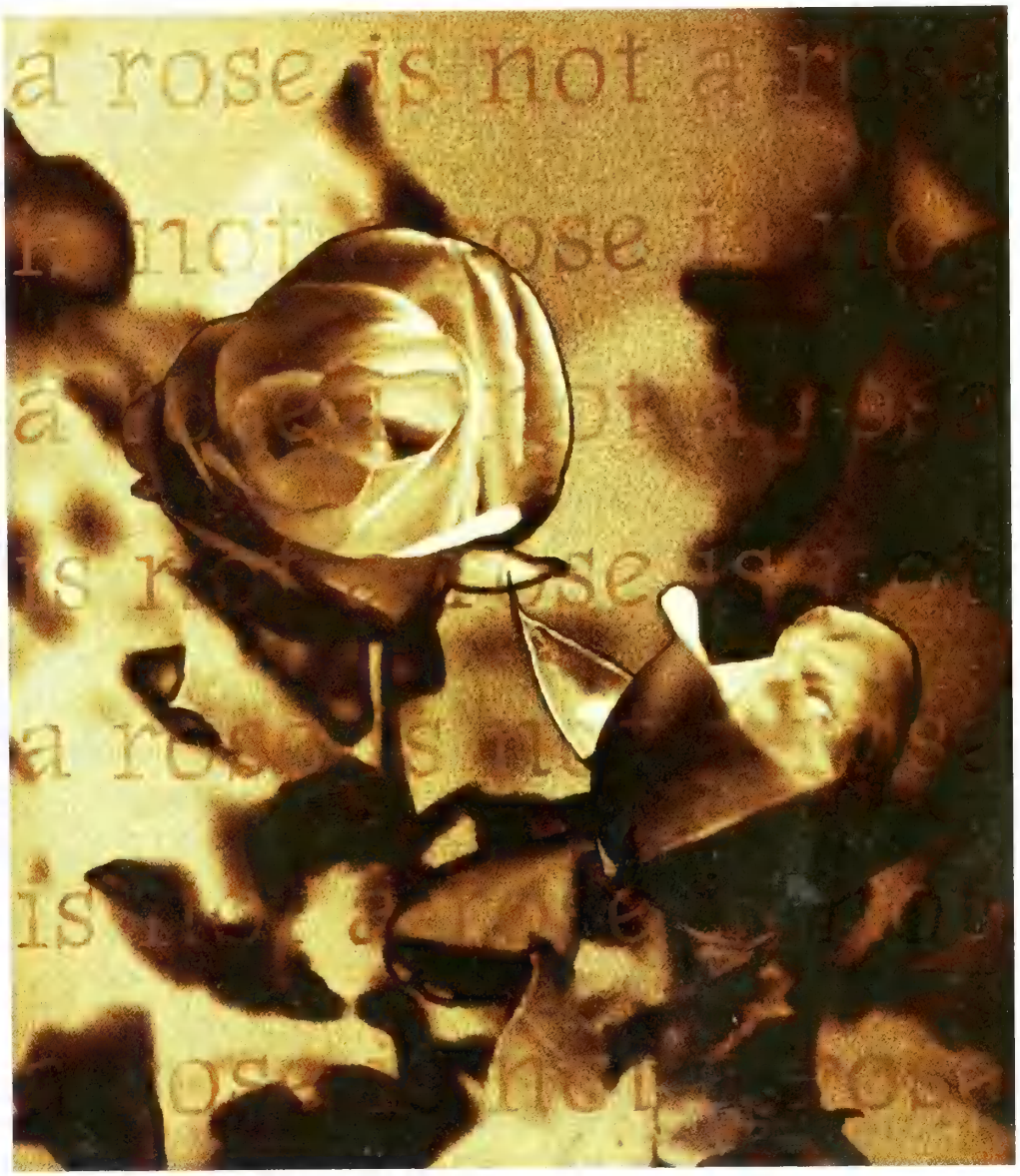
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E GREEKS LOVED THEM, ent Romans adored them. Even Sumeri- raved them. Empress Josephine of France ected them, the British perfected them, Americans made them a national flower. ven so, roses probably cause more frustra- to more gardeners than any other shrub ultivation. They wither in hot climates, umb to cold ones. Insects devour them, ase attacks them. Why, then, do Ameri- continue to plant roses coast to coast?

One clue to their current revived popularity ne belated recognition that it is Hybrid Roses, long grown to the exclusion of r varieties, that are the prima donnas of family. These delicate beauties, whose -centered flowers and long stems make n so breathtaking when cut, have been n us only since the mid-19th century. ore then roses known by such redolent es as Noisette, *Gallica*, Bourbon, *Centifolia* bbage roses), China and Moss were thriv- —without insecticides or fuss—in gardens ywhere. Now comes a welcome spurt of ks, all emphasizing the strengths of old es, bringing us up to date about new eties developed from these disease-resis- types and helping us find ways to use m in every climate.

Rugosa roses are as different in tempera- nt from Hybrid Teas as two members of the same family can be. Suzanne Verrier, the author of *Rosa Rugosa* (Capability's Books, 1991, $20), is an unabashed proselytizer for the species that flourished in the Orient for centuries before reaching this continent in the 18th century. What rugosas have that eludes Hybrid Teas is extreme hardiness in cold weather, and some species have the capacity to thrive in hot, muggy or dry climates as well as in soils from sand to clay.

And that's not all: Rugosas and their hybrids tend to be very fragrant, disease-free and recurrently blooming. They rarely require pruning and they despise being sprayed, which means that growing them is environmentally responsible. >

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Whereas Hybrid Tea bushes are puny sticks when out of bloom, rugosas look good year-round. Healthy shrubs clothed with plentiful leaves, they can stand alone as specimens or be used as hedges or to enhance perennials in borders. Come winter, they disdain fuss and make a pretty picture outlined against the snow.

Hardy Roses (Garden Way Publishing, 1991, $25) by Robert Osborne includes the rugosas along with the other species that have been the parents of marvelous plants—*Rosa alba*, with its quintessential perfume; *Rosa centifolia*; *Rosa foetida*, the forebear of nearly all yellow roses; *Rosa gallica*, popular again after a century of neglect; *Rosa spinosissima*, known as the Scotch Briar rose.

By "hardy" the author, like most horticultural writers, means cold hardy: able to withstand the rigors of northern winters. A Canadian who gardens in New Brunswick, Osborne features roses hardy in Zones 3 and 4, some as far north as Zone 2. Yet many are healthy into the Deep South.

Whatever your climate, the trick is to seek out the particular species and cultivars that will thrive with the least possible fuss under the conditions you have. One way to discover the right plants is to visit local nurseries where they tend to stock what grows well in the neighborhood. (Make sure your garden center does not order plants from wholesale growers several zones distant.)

Even nearby nurseries can have their limitations, however. A general nursery necessarily has a relatively narrow selection of roses. And, of course, the full range of information about each plant is not available on the label. Further, the person serving you may not be well informed about roses and may not know the answers to your questions: Is this rose prone to blackspot? How tall does it grow? Is it fragrant? How long do the flowers last?

You can find all the answers in books such as *Hardy Roses*, especially in the section with color photographs of blossoms and descriptions of cultivars, which are divided into climbers, tall shrubs, semi-vigorous shrubs, low shrubs and ground covers. Here you will find roses that never fall prey to disease, or that bloom all through the season, or that are fragrant, or that flower prolifically.

For gardeners in warmer climates the task is to find roses that are happy in extended humid or dry heat. *Landscaping with Antique Roses* (The Taunton Press, 1992, $35), an easygoing book, encourages beginners by underlining the wide latitude possible in choosing where to plant old roses, the soil required, the varieties to select. Even the book's less-than-professional layout may help home gardeners feel they are hearing from "just folks."

Hybrid Tea bushes are puny sticks when out of bloom, but rugosas look good year-round

The folks, Liz Druitt and G. Michael Shoup, run the Antique Rose Emporium in Independence, Texas—a nursery with acres of roses on display. Though their book has a pronounced southern accent, it contains excellent information for gardeners everywhere. The illustrated encyclopedia elucidates salient characteristics, including zone hardiness. There is also good material on starting plants from cuttings, layering, grafting or seeds (techniques also clarified in *Hardy Roses*) and a special section on old garden roses.

Rose rustling, a term deliberately echoing cattle rustling, is an activity Druitt and Shoup encourage for good reason. The neglected roses that bloom in old cemeteries, near abandoned houses, along railway tracks are living evidence that not all roses were born to be sprayed, pruned and groomed. No, they don't suggest you dig up the patriarch, which would probably kill it, but once you learn how to make cuttings you can snip off a stem or two to propagate.

In *Making a Rose Garden* (Grove Weidenfeld, 1991, $22.50) Ethne Clarke tells how to plant a rose garden in combination with perennials. Superb photographs give readers a chance to look at many cultivars and learn something of their characteristics. Diagra and drawings help plan a cottage garden, a t race, a Victorian and a scented garden, wh Clarke's excellent text tells how to achie wonderful mixed-border effects.

The author does not limit herself to und manding roses, but she does avoid the diffic Hybrid Teas, focusing on shrubs, Hybrid P petuals and the modern English roses creat by David Austin, who has been crossing mo ern roses with old ones decades in order to achie the best of both worl Austin's first introductio in 1961, 'Constance Spr appears in almost eve one of these books and i great many gardens as well because, like m of his roses, it combines hardiness, fragran and recurrent flowering.

The Old Rose Advisor (Timber Press, 19 $65) is a staggering compendium of histori information on more than 2,000 cultiva most originating between 1790 and 19 This large-format book is illustrated wi beautifully reproduced botanical paintings f published between 1877 and 1914. Auth Brent C. Dickerson has delved into so ma 19th-century studies that their style h rubbed off, and since he also indulges in old-fashioned penchant for quoting cho morsels, the text has a period flavor.

In his encyclopedic book, *Roses* (Her Holt and Co., 1992, $60), Peter Beales d scribes almost 2,000 species and cultiv with more than 1,000 excellent color phot invaluable lists—for example, detailed cha categorizing roses by color and ultima size—and even a plenitude of authoritati tidbits, such as "Ten Good Species f Woodland," or "Ten Good Climbers a Ramblers for North Walls." First publish in England, *Roses* scants one essential f North Americans: zonal parameters for eve rose. Even so, this admirable inventory i cludes such a surfeit of goodies that it is must-have for enthusiasts.

Graham Stuart Thomas is a highly respect éminence grise in the world of gardenin particularly in the province of roses.



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The Art of Gardening with Roses (Henry Holt & Co., 1991, $27.50) documents Mottisfont Abbey, the extensive garden of his own design where old roses are combined in lush beds with perennials. Thomas proves that roses need not be isolated in the formal beds to which so many botanical gardens relegate them. He also makes a persuasive case for old roses, which tend to bloom only once for two or three weeks. (Some modern roses bloom until frost cuts them down.) But then azaleas, lilacs and peonies—indeed most flowering plants—last no longer. The question is, Would you rather have a small bush producing 100 flowers over three or four months or a large shrub giving 200 blooms over several weeks?

Mottisfont Abbey is a glorious garden in Hampshire, England. Its topography is flat, its straight paths bark-covered, its yews clipped, its boundaries defined by tall brick walls. The author writes for an audience experienced enough to know Lady's-Mantle from Lamb's Ears when a grouping is described (but not diagrammed) in a picture caption. Geared to the English climate and growing conditions, his advice is not always applicable to American gardens, but the comments and photographs show the glorious juxtapositions possible in wide perennial borders interspersed with magnificent old roses.

Janet Browne's enchanting little *Roses: A Romantic History with a Guide to Cultivation* (Running Press, 1992, $13) is filled with odd facts and information of a kind that should make it as intriguing to avid rosarians as to novices. This is not the book to use as a guide to deciding which roses are best suited to your plans or what will grow best in your climate, but it is nevertheless a wonderful gift for anyone captivated by roses.

After reading any one of these books, you are guaranteed to covet half a dozen "old-fashioned" roses. And you are sure to wonder why anyone would want a Hybrid Tea—or another of the crotchety species—when there are so many fragrant, disease-resistant, winter-hardy cultivars just waiting to be planted.

Cecile Shapiro, who writes on a variety of topics, lives and gardens in Vermont.

MAIL-ORDER NURSERIES FOR OLD ROSES

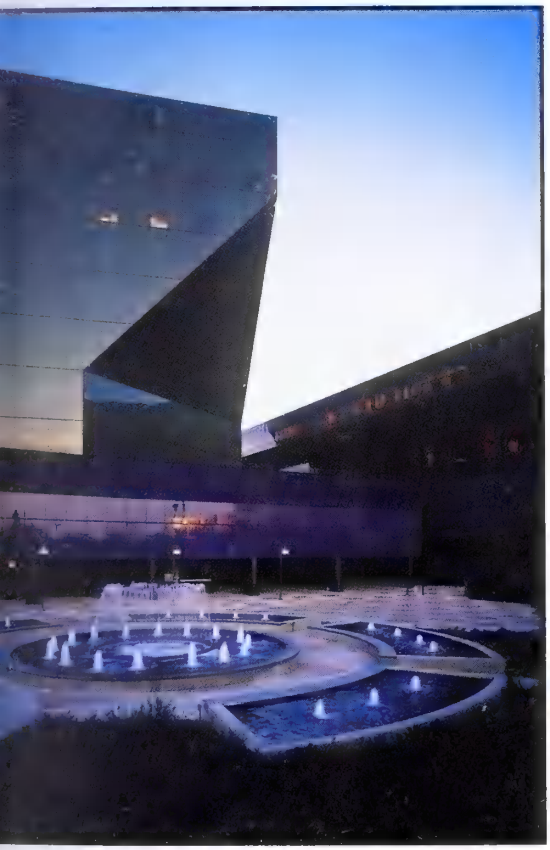
Antique Rose Emporium, Rte. 5, 143, Brenham, TX 77833; 409–836–905 800–441–3002. Catalog $3. Owne Michael Shoup is coauthor of *Landsca with Antique Roses* (The Taunton Press, **Corn Hill Nursery, Ltd.**, Rte. 5, Petitc ac, New Brunswick, Canada EOA 2 506–756–3635. Free catalog. Presi Robert Osborne is the author of *Hardy R* (Garden Way Publishing, $25). **Forest Fa** 909 Tethrow Rd., Williams, OR 97 503–846–7269. Catalog of species roses, **Forevergreen Farm**, 70 New Glouce Rd., North Yarmouth, ME 04021; 207–8 5830. Owner Suzanne Verrier is the au of *Rosa Rugosa* (Capability's Books, $ Specializes in rugosas. Free catalog. **Gré mantle Nursery**, 3010 Ettersburg Rd., berville, CA 95440; 707–986–7504. List with SASE. **Heirloom Old Garden Ro** 24062 Riverside Drive NE, St. Paul, 97137; 503–538–1576. Free catalog inclu old garden roses, David Austin, English shrub roses. **Heritage Rosarium**, 211 H land Mill Rd., Brookeville, MD 208 301–774–2806. Catalog $1. **Heritage R Gardens**, 16831 Mitchell Creek Drive, Bragg, CA 95437; 707–964–3748. Cat $1. **High Country Rosarium**, 1717 Do ing at Park Ave., Denver, CO 80218; 3 832–4026. $1 for catalog with old gar roses, shrub and species. **Historical Ro** 1657 West Jackson St., Painesville, 44077; 216–357–7270. **Hortico**, 723 R son Rd., RR 1, Watertown, Ontario L 2H0 Canada; 416–689–6984. $2 catalog cludes antiques and English roses. **Low Own Root Roses**, 6 Sheffield Rd., Nash NH 03062; 603–888–2214. Catalog **Peter Beales Roses,** London Rd., Attle ough, Norfolk, NR171AY England; 0 44–09–534–54707. Free catalog. **Roses Yesterday & Today**, 802 Brown Va Rd., Watsonville, CA 95076; 408–224–3 Catalog $3. **Wayside Gardens**, P.O. Bo Hodges, SC 29695-0001; 800–845–1 Free catalog with David Austin, species, garden roses, rugosas.

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Saturday,
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10:00 AM – 5:00 PM

Please complete and mail the coupon at right with your check or money order for $20 per ticket to Pacific Design Center. Do not send cash. Enclose a self-addressed, stamped envelope for your tickets and a copy of the complete DesignDay program schedule. Reservations are accepted on a first-come basis. For further information, call 310-657-0800, ext. 265.

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Design Showcase

Pacific Design Center



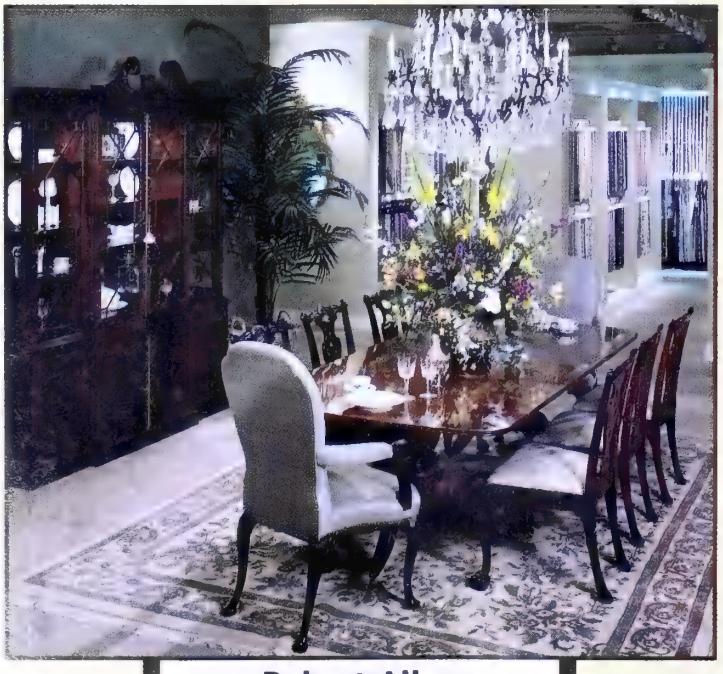
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Shown here is "Allison" wallcovering and fabric, one of 17 new designs being prepared for release in the next collection. Available in six different colorways as well as in custom coloring.



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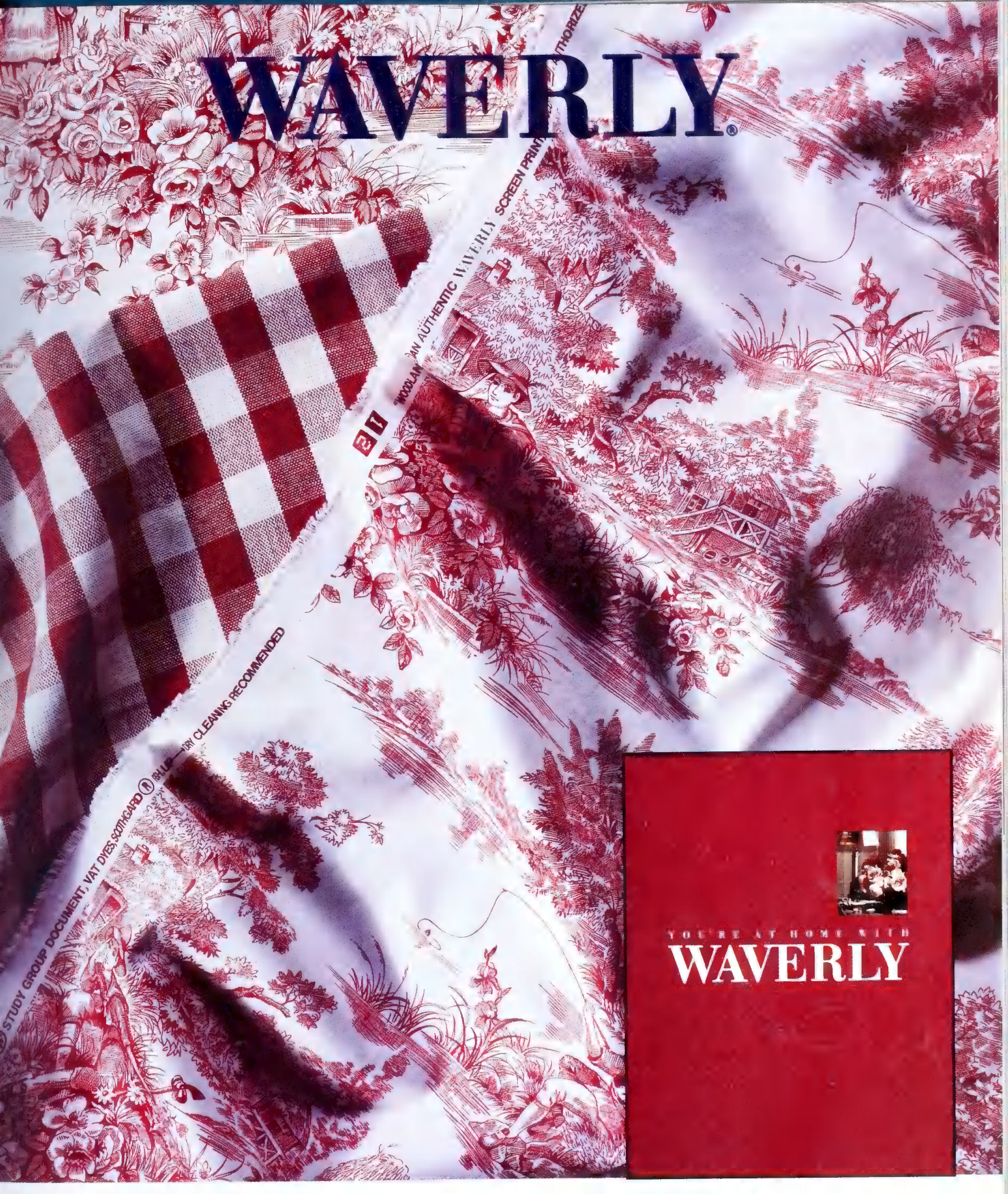
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TAKE THIS BL

There's only one question on this test:

If these two mini-blinds cost roughly the same, is there any reason to choose the ugly one?

If you said yes, sorry, you flunk.

Please study the blinds again.

The blind on the left – the Levolor® Mark I™ – is, according to our peers, the best blind ever made. In a nutshell, it eliminates all the ugly little details that become ugly big details the more years you live with them.

This ad is a guide to help you choose blinds. Feel free to tear it out and take it when you shop for blinds.

(Unless, of course, this is somebody else's magazine. In that case, duck under a table and tear it out.)

At the top of the Mark I is a completely redesigned headrail that makes valances obsolete. (You remember valances. They're those awkward slats you install to cover the hardware.) And notice the top slat: it actually tucks into the top headrail to eliminate all the light gaps. Stylish end caps hide the mounting brackets.



We use a special polycarbonate so our wand won't crack as it ages.

The wand was reshaped to make it nearly invisible, and we used a special polycarbonate that won't crack or cloud as it ages. This costs an extra 40¢

The Levolor Mark I.

Our sculpted headrail makes troublesome valances obsolete.

Our blinds keep light out and let light in. But, unlike other blinds, not at the same time.



Our cushioned bottom rail protects your window sills.

Our slats are 100% virgin Alcoa aluminum, so your blinds won't get ben out of shape in minor accidents.

(unretouched photo)

D TASTE TEST

The Competition's Best Effort.



(unretouched photo)

per wand; apparently our competitors thought that was a bit steep.

The closure system was reworked so the slats snug together tighter–again, to minimize light gaps.

Even the tassel was redesigned for a more sophisticated appearance. Is this overkill? Not if you have to live with it.



The color of our tassel matches the blind. (If it's clear, the maker is skimping here, and probably other places.)

There are aspects to the Mark I, however, you can't immediately see.

The mounting system for the blinds was reinvented to make them hang true in windows which, unfortunately, are notoriously untrue.

The slats are virgin Alcoa aluminum (vs. recycled scrap) for a smoother finish, more flexibility and less creasing.

The attachment for wands is vastly simpler, and eliminates the hooks and sleeves that are easy to lose.

Now, we'd like to pose the question we asked at the beginning.

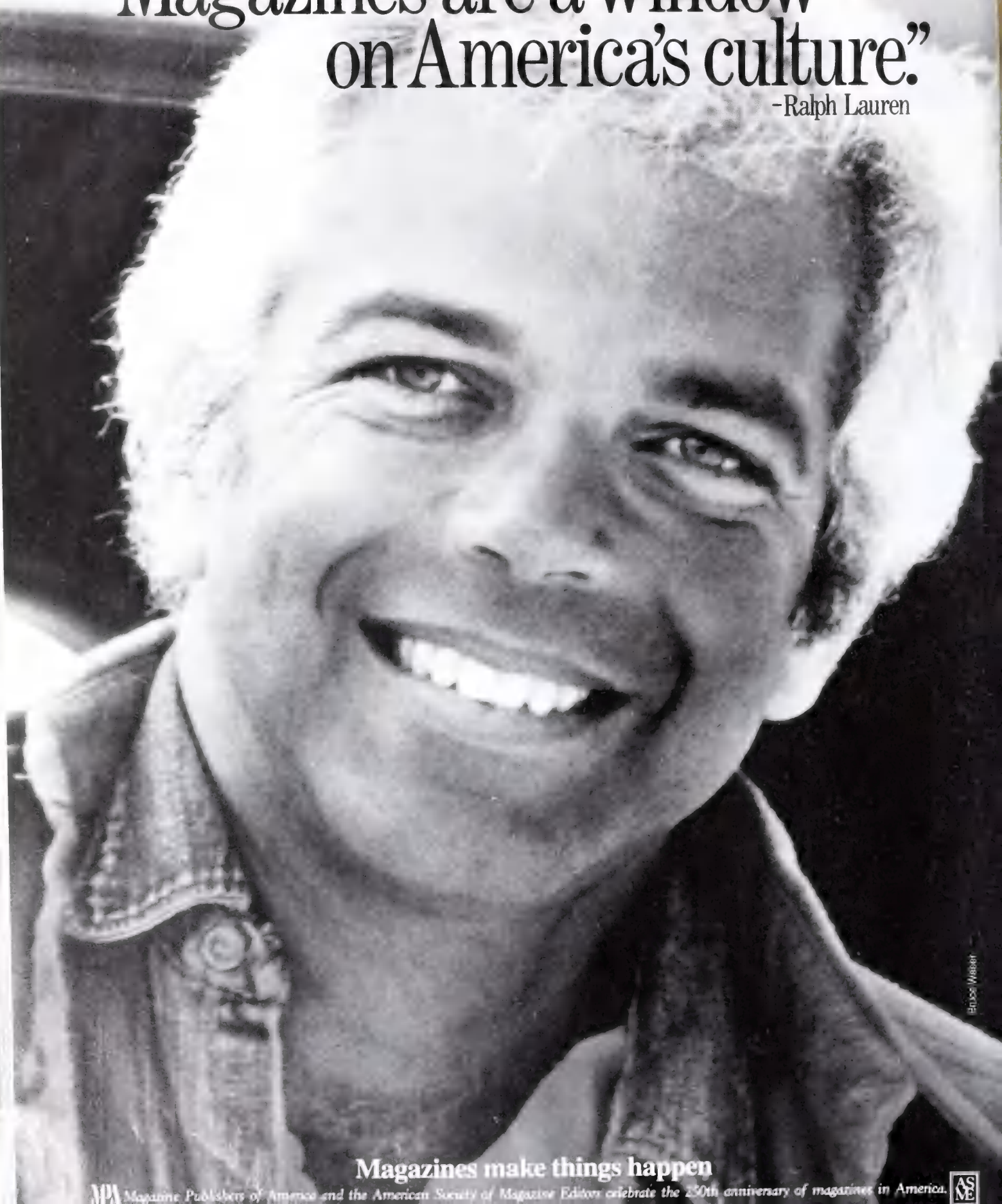
If the Mark I blinds cost the same as the competition's mini-blinds, why buy their ugly ones?

For complete information and the Mark I retailers nearest you, call 1-800-LEV-9669.

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Bruce Weber

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ASME

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The "Taverna" chair.

Still made in northern Italy. Still made from solid beech and handwoven rush.

Now finished in colors that evoke its Mediterranean heritage. And now available at all Crate and Barrel stores.

The chair that witnessed European history is now ready to witness your next patio party.

Crate&Barrel



The "Taverna" chair. In lemon, midnight blue, and hunter green. $86.95 each. At Grant Avenue in San Francisco, The Village at Corte Madera, tanford Shopping Center, Valley Fair, and Walnut Creek. Also at Century City in Los Angeles, South Coast Plaza, Main Place in Orange County, ashion Valley, and One Colorado Boulevard in Pasadena (opening mid-October).

In a matter of minutes, they could be galloping across the desert. Or soaring eight thousand feet above it.



Or, they may still be here.

Perhaps, he said, taking a deep breath of fragrant and dry desert air, we could take a walk. Over to the ancient Indian Canyons where you can ride horses next to waterfalls. Or, how about



riding up the mountain in the aerial tram, she said. Or maybe we can wander through all the designer shops downtown. But then, lifting her head to gaze through palm fronds



at the sculpted pink mountains rising magically from the edge of Palm Springs village, she sighed. And smiled. Maybe later. Call for our free 32-page vacation guide.

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This First Edition is strictly limited, and after 45 firing days, it will be closed forever. Each plate bears the Fabergé Cyrillic "F," your assurance of quality and excellence. Just $29.50. *The Nativity*, available only through The Franklin Mint, solely appointed by the House of Fabergé to accept all commissions for this plate. An heirloom treasure for all the Christmases to come.

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Please mail by October 31, 1992.

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ДУХ РОЖДЕСТВА ХРИСТОВА - ФРАНКЛИН МИНТ









The designer (left) likes the strong lines of a Mackintosh chair and his own X Table. Above: A living room designed with dogs in mind. Right, both views: Diverse candlesticks coexist in a dining room.

Stranger in a staid land

David Mitchell defies the Washington status quo with modern furniture, graphic pattern

"IN THE EIGHTIES WE didn't have any of the glamour clients with $20,000 draperies and big hair," says David Mitchell, a belly laugh surging from somewhere deep behind his wild tie. Instead, he carved out a niche for his design firm as the mecca for renegade Washingtonians who feel they can't look at one more mahogany antique or swatch of chintz. "My clients tend to be smart people with a social conscience—an environmental lawyer, a woman who works with dyslexic children, a doctor who volunteers half his time to AIDS patients," says Mitchell.

They also tend to be people who don't take decorating too seriously. Mitchell will, for example, surround an antique dining table with six modern yellow chairs and six blue ones. But caprice never overwhelms his rooms. Mitchell once worked in the display department of I. Magnin, a job that taugh him "when to stop." He no achieves brilliant but discipline contrasts of textures and objects.

"We try to design interiors fo people to live in, not just to loo at," says Mitchell. For a coupl whose life revolves around tw golden retrievers, he came up >



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So it should come as no surprise that a refrigerator with this level of technical sophistication is being very warmly received.

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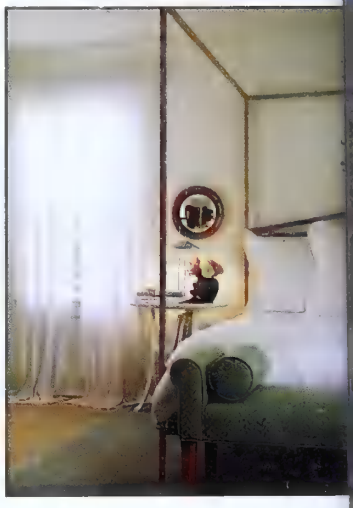
WHEN YOU KNOW EXACTLY WHAT YOU WANT.

Amana

A Raytheon Company







Test tubes filled with kerosene become lamps (left). A checkerboard rug and gridlike display case are softened by voluptuous ceramics (top). A four-poster suggests privacy without standard draperies and canopy (above).

with a golden-hair-disguising sofa, chair and chenille throw, and a blocklike cocktail table of his own design that doesn't allow for burrowing underneath. For a couple with young children who don't want to give up being interesting, he invented dining chairs with luxurious cowhide backs and practical $12-per-yard canvas fronts. One client, the fast-paced environmental lawyer, needed a peaceful, romantic spot for relaxing, so Mitchell designed a bedroom with gossamer white curtains and a four-poster without a canopy: the room seems nestled in a cloud.

Although he has a few signatures (his own checkerboard and zigzag rugs and well-made contemporary furniture by the likes of Donghia), Mitchell is no dictator. He enjoys watching a space evolve, sometimes over years. "I like for my clients to live with something for a while, and then we add some more," say Mitchell. The contemplative approach is evident in a mirro he designed. Its face is sandblasted with words to think about in the nineties: FATHERHOOD N.E.A., AIR, WIMPS and—one that brings Mitchell himself to mind—ORIGINALITY.

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THE Family CHANNEL

Accentuate The Positive



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Shown smaller than actual size of 8¼"

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First Issue • Please mail by October 31, 1992.

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*Plus $3.98 per plate for shipping, handling and insurance. 719708
Sales tax will be billed if applicable.

Mail to: Lenox Collections
P.O. Box 3020, Langhorne, PA 19047-9120





Adjoining the existing museum at Winterthur, which houses 180 period rooms, the new Galleries (two views above) use forms and materials that blend with the old. Among the 850 objects displayed (below, from left) are a Baltimore album quilt (1854), many of its 25 appliquéd squares signed by the makers; a 17th-century oak chair; the Quincy desk and bookcase (Boston, 1740–55), which introduces visitors to the permanent exhibition; a glass sugar bowl (Maryland, 1785–95).

The art of looking

Opening in mid-October, The Galleries at Winterthur will focus on some of the museum's Early American treasures as individual works of art

BY ELAINE GREENE

IF YOU LOVE THE ANTIQUES OF EARLY AMERICA, you probably know the Winterthur Museum outside of Wilmington, Delaware. Until now, if you wanted to go there and savor the work of great masters—a Goddard-Townsend chest on chest, a silver tankard by Paul Revere—there was one way to do it. You visited the historic room montages—there are nearly 200 of them—made up of the glorious antique decorative objects collected in the first half of this century by the museum's founder, Henry Francis du Pont.

In these period rooms, many of them set up within the salvaged walls of endangered Colonial houses, you can walk straight into a period picture, dream yourself into the past, lighting the fire and sinking into the lolling chair—in your farthingale and cap, of course.

But you cannot focus on individual objects in a period room. And one piece is merely a building block, and rooms are not lit for close inspection. If you want to delve more deeply into the story of one object—where it belongs in its time and place or how it was built or for whom—a period room will tell you nothing.

This limitation bothered the scholars at Winterthur, who, in addition to administering the enormous collection (some 89,000 objects) run the prestigious Winterthur Program. Founded in 1952 >

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from Thomasville

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†Service includes four - three piece place settings (dinner plate, cup, saucer) in your choice of gold trimmed "Hayworth" or platinum trimmed "Maywood" patterns. Matching "Rhythm" crystal in platinum or gold trim (4 wine glasses, 4 water glasses). Flatware, serving pieces, and table accessories are not included. No sales prior to Oct. 1, 1992 or after Oct. 22, 1992 are eligible for this offer. Offer available only through participating Thomasville retailers.

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and cosponsored by the University of Delaware, this program is the training ground for many if not most of the nation's decorative-arts museum curators, conservators and directors. The Winterthur scholars study the what-where-when-why of particular objects and are constantly making discoveries about design in early America. They have long wanted to share this knowledge with the general public and now, when the new wing opens in mid-October, they can.

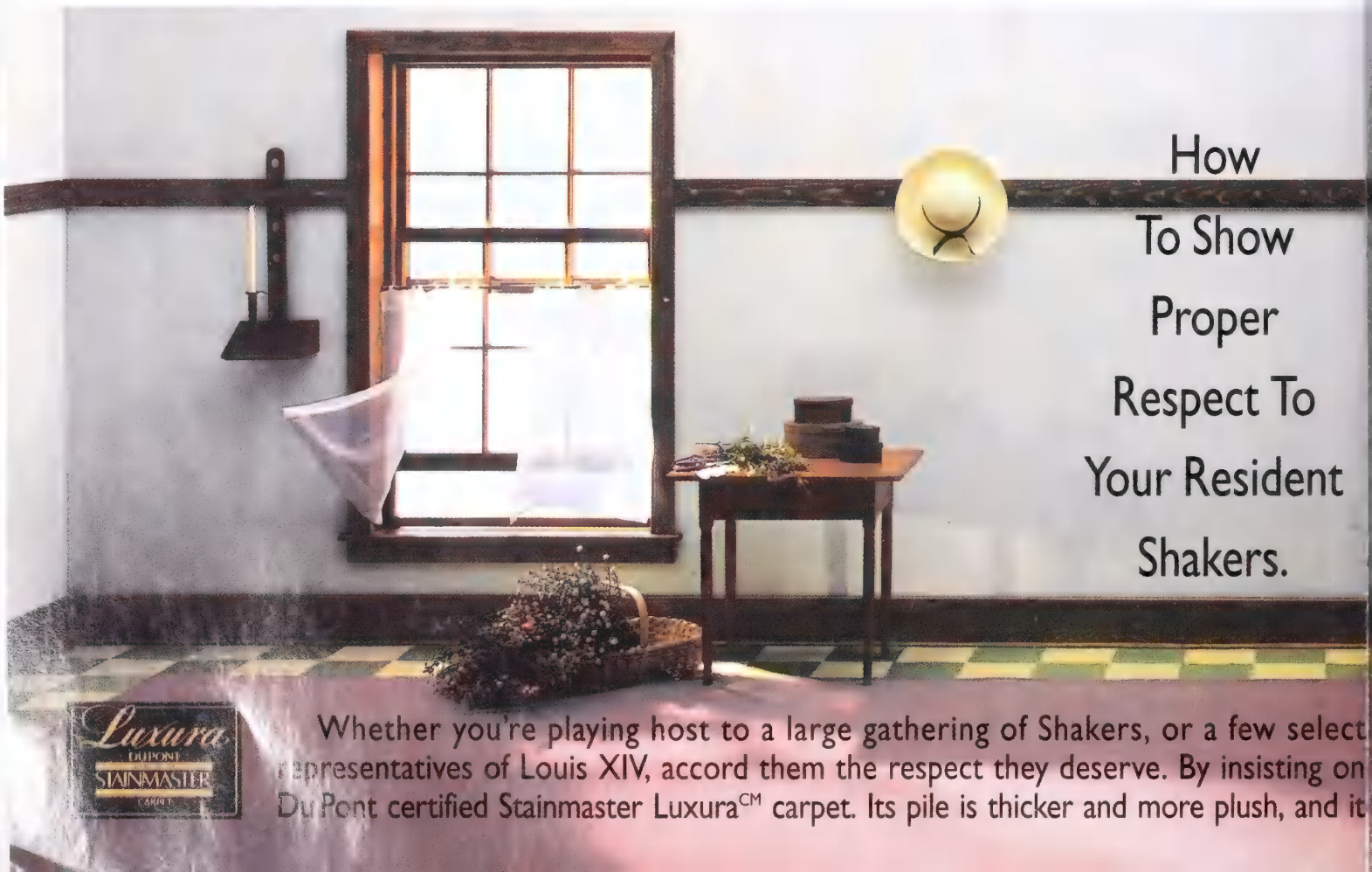
In The Galleries at Winterthur (the *h* is silent in Winterthur; pronounce it *WIN-ter-tour*), designed by Hartman-Cox Architects of Washington, D.C., with installation specialists Quenroe Associates of Baltimore, you can closely examine the treasures of our country's past—on a pedestal, in a vitrine, under a spotlight, in the round and inside out. You can delve as deeply as you like into the interpretation offered by written labels, audio aids, interactive computers, gallery talks, films, and "tactile stations" where you handle objects.

"Naturally, we hope the visitors will choose to have both the experiences—the total immersion in the rooms and the narrowing down in the Galleries," says the new director, Dwight P. Lanmon. He is a graduate of the Winterthur Program and has just been lured away from his position as head of the Corning Museum of Glass. "The Galleries are why I came," he says.

In the new galleries, visitors will enter an octagonal room contai ing a platform at dead center. On it stands a single icon of early Ame ican design, the Quincy desk and bookcase, made in Bost (1740–55). This piece was blushing almost unseen in a period dressi room, only the front and one side visible, but now it is viewable all sides. In addition one of the backboards has been removed to allo visitors to look in and see dovetailing, butt joints and an ink inscri tion reading "John Allen his desk." According to Robert Trent, cur tor in charge of furniture, the Quincy piece was chosen "because represents all of the components that help us look at an object. W know who it was made for. We know which group of pieces it b longs to—even though we don't have the cabinetmaker's name. A there is a lot of ornament and structural detailing to explain." Fro time to time, Trent promises, "we will install a different icon."

Elsewhere on the main floor of the Galleries, about 850 objects a displayed in a permanent exhibition named "Perspectives on the De orative Arts in Early America."

The first gallery concentrates on "Messages and Symbols." Here a trade signs and banners. A silver sweetmeat box made in Boston 1704 as a wedding present is, in the words of Donald L. Fennimor Jr., acting senior curator, "replete with symbolism of the courti



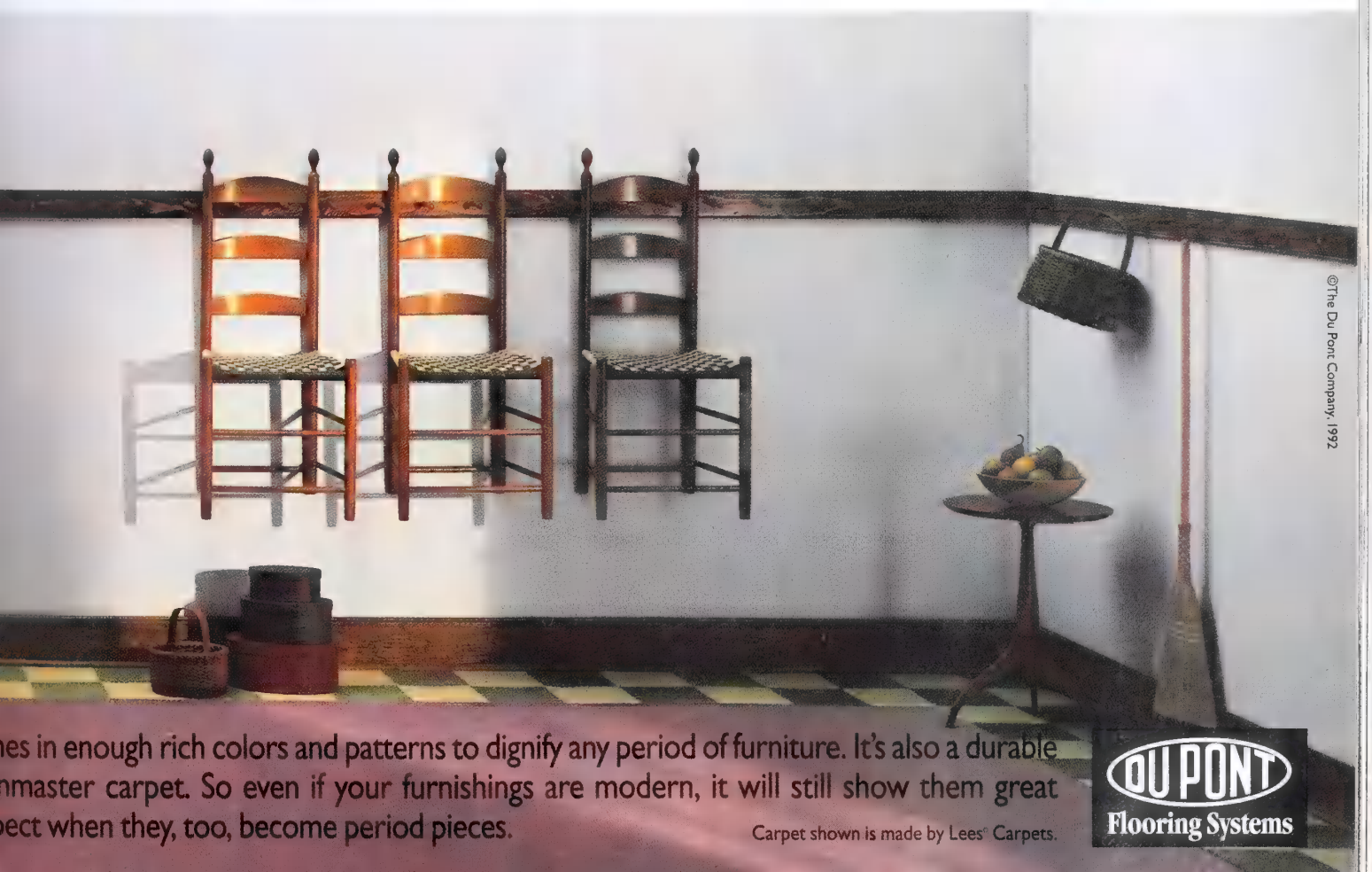


Artist's rendering of Galleries' east facade

l and of fecundity in mar-
." An armchair made in
York during the 18th
ıry bears a metal tablet re-
ng that George Washing-
ıad sat here. Washington's
e appears on a number of
cts, including his bust in
background of a Gilbert Stuart portrait of a learned woman, and
are many eagles in this area. In the "Ritual and Custom" sec-
personal care is represented by a dressing table, looking glass,
os, rouge pots. A tavern vignette includes a card table and chairs.
'echniques and Technology" is taught in many ways. There are
nples of every method of glass fabrication—blowing, casting,
ling; in the display on carving, the curators chose a side chair
beautifully carved legs and back, plus an engraved silver teapot
an etched glass—other forms of carving. The development of
ng and lighting technology is traced through candlesticks, wick
ners, oil lamps, fire tools, bellows, tinderboxes.
Maker and Marketplace" gathers objects showing their makers'
retailers' marks. To explore a variety of consumer prices, a group of four stylistically related side chairs ranges from an inexpensive simple one with a rush seat to a costly piece upholstered in silk damask.

The two remaining perspectives are "Change over Space" and "Change over Time." A typical display in the gallery devoted to the former shows 18th-century silver tankards made in Boston, New York and Philadelphia with regional differences. The gallery devoted to the latter makes its point with a chronological display.

On the second floor are several fascinating permanent exhibitions. One is the reconstructed 18th-century cabinet- and clock-making shop of the Dominy family of East Hampton, New York. Examples of Dominy furniture are displayed nearby. Robert Trent points out the Colonial Revival furniture on this floor—"not fakes, genuine Colonial Revival." There are fifteen "connoisseurship vignettes" focusing on such matters as wood color and the difference between a sprung seat and a "dead" seat. In the future, a large gallery on the second floor will contain changing exhibitions.





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OCTOBER 1992



All about decorating

OCTOBER—THE MONTH LIFE MOVES back indoors—always means a special decorating issue for House Beautiful. This time we have added to our usual fare of idea-sparking rooms a down-to-earth decorating workbook. This eight-page section, "Decorating: How to get the job done," talks about everything from lavish books to bottom-line budgets, from working with a decorator to choosing a chair. It ends with a survey we think you will have fun filling out, and we know it will make us better acquainted with you.

We are indebted to some of the leading decorating professionals for the rich pages that follow. Five of them joined editor Peggy Kennedy and me for a fascinating afternoon voting on the year's best showhouse rooms. For the second time in HB's annual judging, we had a tie. The jury gave Bunny Williams's dining room and Mark Zeff's dressing room an equal number of votes, which is why you will be seeing two rooms from one showhouse. We thank judges Stanley Barrows, Carolyn Guttilla, Richard Keith Langham, Betty Sherrill and Vicente Wolf and congratulate the winners, whose achievements you will find in this issue.

Albert Hadley, a former showhouse judge for us and the dean of American decorators, let us bring a camera into his small-town Connecticut house where, he says, "the rooms just happened"—something that "happens" more easily for a partner in Parish-Hadley than for most of us. Mark Hampton, another great American decorator, who writes and paints as stylishly as he decorates for the likes of Barbara Bush, adds another dimension to this decorating issue with his illustrated essay on Madeleine Castaing. She is the French decorator whose shop on the Left Bank in Paris has inspired countless designers for nearly half a century.

Decorating is an endeavor that combines equal parts of technical know-how and innate artistry. It is also the kind of endeavor that produces disciples—like Barrie McIntyre, whose rooms in this issue show where an obsession with decoration can lead. In this case it was a passion for Colefax & Fowler, the London decorating firm whose work has probably been the greatest influence on interior design in England and America in recent decades.

There is no predicting a passion, but we know that every room in every style in every issue is going to ignite the imagination of some reader somewhere.

Louis Oliver Gropp

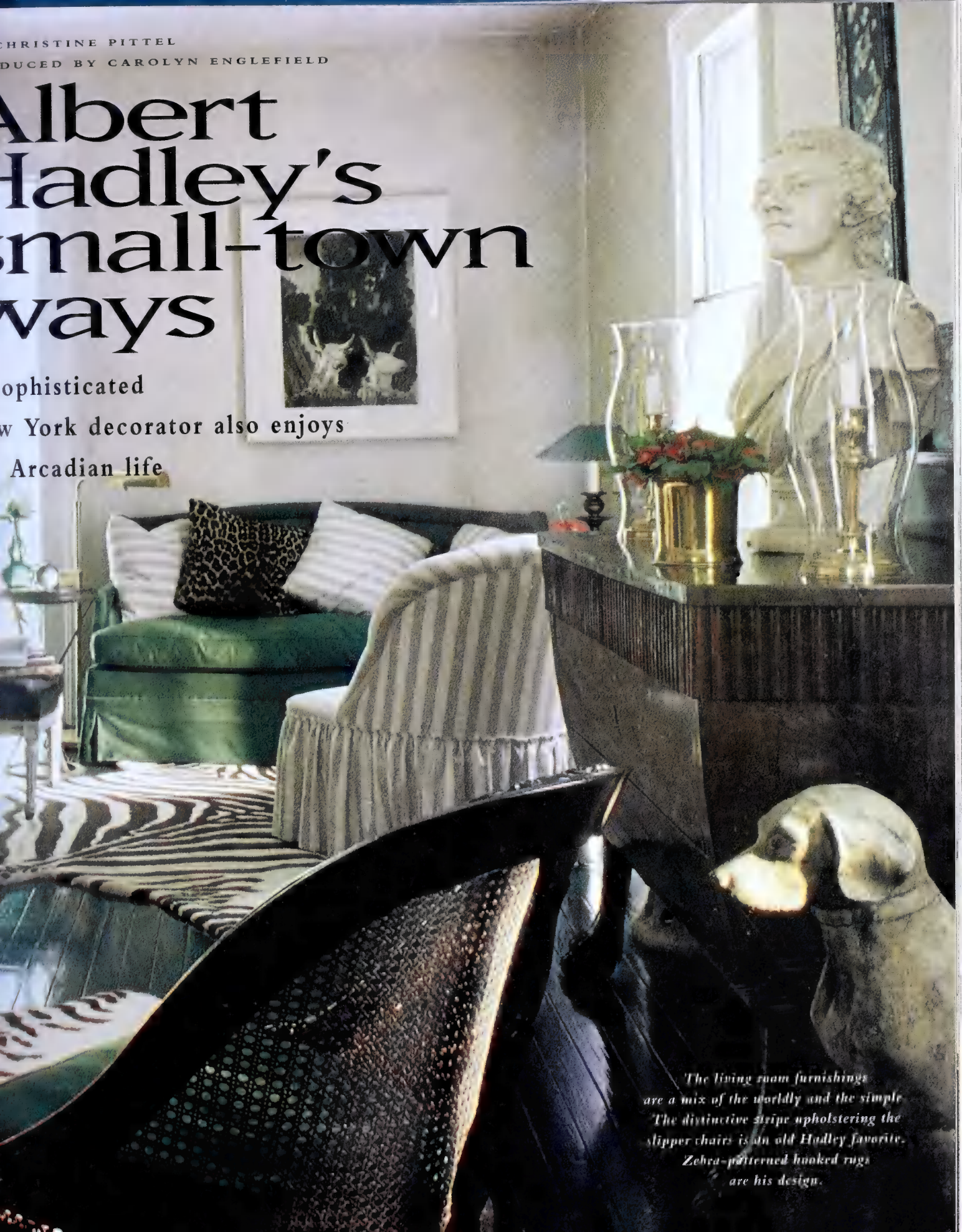
Editor in Chief



CHRISTINE PITTEL
DUCED BY CAROLYN ENGLEFIELD

Albert Hadley's small-town ways

ophisticated
w York decorator also enjoys
Arcadian life



The living room furnishings are a mix of the worldly and the simple. The distinctive stripe upholstering the slipper chairs is an old Hadley favorite. Zebra-patterned hooked rugs are his design.



A 19th-century giraffe overlooks the table surrounded by English Regency chairs in the chocolate brown dining room. The gilt ceramic gourd was made by a friend, Cookie Hyde. Right: A view of the front porch through flowering dogwood. Below left: The welcoming committee—one is cast-iron, the other is a friend named Harlequin. Below right: A corner of the living room.



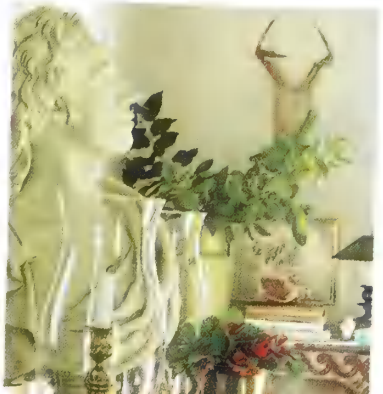


ON HIS WAY TO A LIBRARY BOOK SALE, ALBERT Hadley turned down a tree-lined street in a peaceful Connecticut town and spotted a mid-19th-century Italianate Victorian house. It was painted white with gray shutters, and clematis vines climbed up the fretwork on the front porch. "That's the house I want," he announced to his companions. Luckily, it happened to be for sale. "It just spoke to me," Hadley remembers. "It had a certain integrity and was very simple inside."

His furniture fit right in: family heirlooms, comfortable chairs, favored possessions that have followed him from place to place, all arranged invitingly with an almost offhand sense of style. "I don't consider these interiors prophetic in any way," says the prominent New York decorator and partner in Parish-Hadley. He wanted a retreat, not a showplace. In this quiet Arcadia, he brought in plenty of animals to keep him company, mostly the inanimate variety—watercolors, etchings, sculptures. Two cast-iron dogs sprawled on the front porch are evidence of his dry sense of humor. Explains Hadley, "They're all my friends, and I don't have to talk to them if I don't want to." Like a magpie, he keeps bringing shiny things into his nest. His bedroom chest of drawers is laden with gleaming mercury glass, and tinsel pictures glint from the walls.

Raised in Nashville, Hadley is no stranger to southern hospitality. He added a wide screened porch across the back of the house, where he often serves lunch to friends. He cooks by color, and because he can't resist red he uses lots of tomatoes. After buttermilk pie for dessert, everyone, including the cook, relaxes in the shade of the honey locust trees, with a view of a cast-iron urn filled with rhubarb.













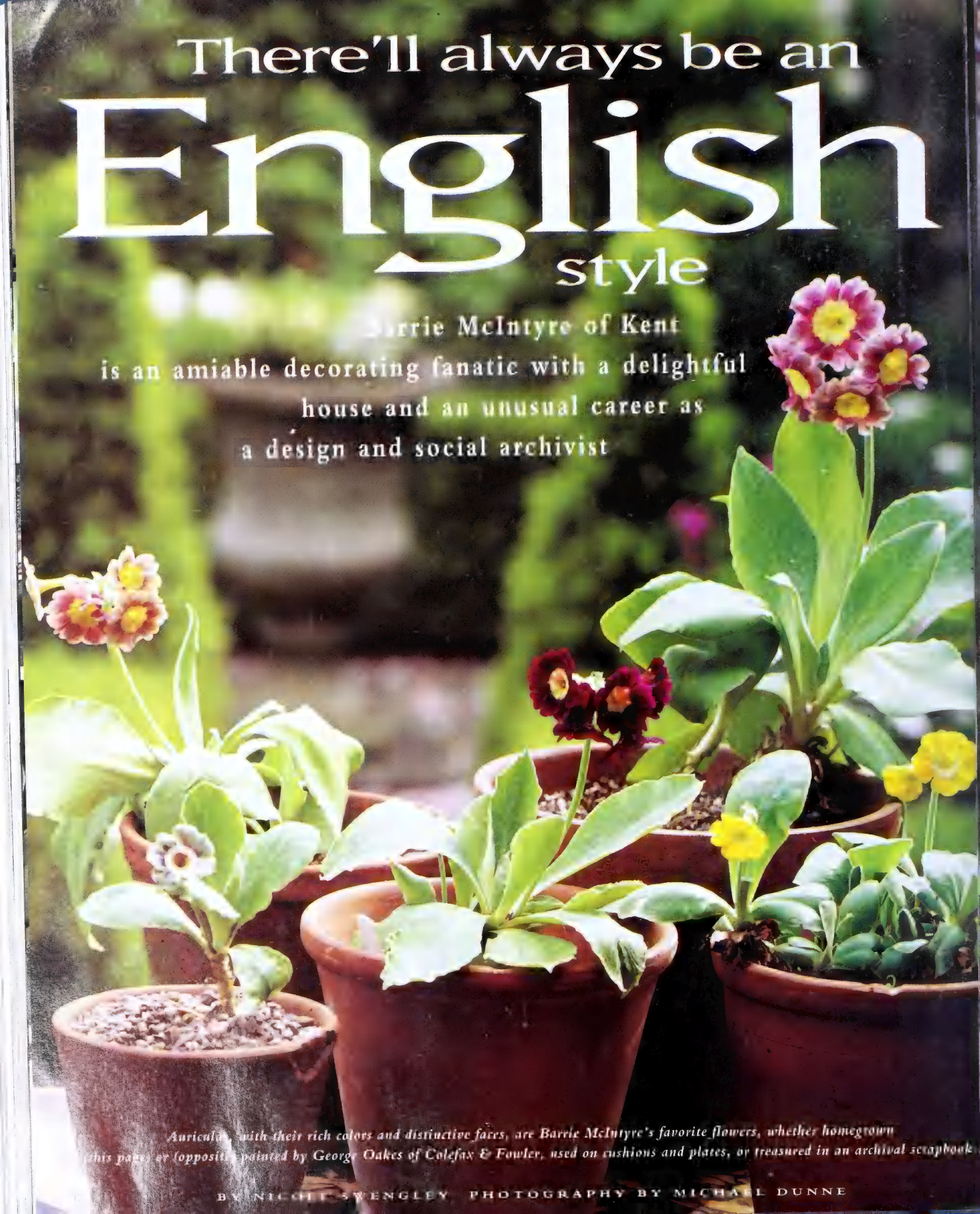
The guest room's four-poster (top) is a family heirloom. Above left: Iron initials from an old gate. Above right: A tin eagle perches above the stairway. Right: Hadley's bedroom desk. Opposite: In the pink-striped master bedroom, tinsel pictures and mercury glass sparkle in the sun.

FOR MORE DETAILS, SEE READER INFORMATION



There'll always be an English style

Barrie McIntyre of Kent is an amiable decorating fanatic with a delightful house and an unusual career as a design and social archivist



Auriculas, with their rich colors and distinctive faces, are Barrie McIntyre's favorite flowers, whether homegrown (this page) or (opposite) painted by George Oakes of Colefax & Fowler, used on cushions and plates, or treasured in an archival scrapbook

BY NICHEL SWENGLEY PHOTOGRAPHY BY MICHAEL DUNNE









back in the days before bookstores were offering dozens of beautiful decorating books, he made his own—mounting clippings about his idol, the designer John Fowler. When Tom Parr, now the chairman of Colefax & Fowler, saw the album, he commissioned McIntyre to compile one for his own work. Other members of the firm followed: Nancy Lancaster, Imogen Taylor and George Oakes are well represented in further albums, which contain samples of fabrics and wallpapers, trimmings, plans, drawings, photographs and captions.

McIntyre's house reflects his flair for collecting and displaying. With a backdrop of Colefax & Fowler materials and furniture he has decorated with inexpensive prints, china and junk-shop finds that catch the eye at every level—on shelves, above doors, following the line of the staircase. "Decorating is so expensive now, but if your scheme has good bones, you can add other odds and ends quite cheaply," he explains. "I don't mind mixing fakes and originals. They don't quarrel, and I think decorating should be fun—not too serious."

The overall effect is one of orderly elegance, yet each room has its own style—from cottage dining room to formal library to crisp pinstripe-papered bathroom to a bedroom in which toile de Jouy runs wild.







"Decorating is expensive, but if your scheme has good bones, you can add odds and ends quite cheaply"



Blue and white is a recurring theme in Barrie McIntyre's house, echoing through Burford Stripe wallpaper in the bathroom (this page), old ginger jars on a cabinet filled with discontinued Colefax & Fowler fabric samples (opposite below left) and Henrietta chintz at the main bedroom window (opposite above). Opposite below right: The top-floor guest bedroom with its Toile de Nantes is small but seductive.

Domesticating a country church



BY JILL KIRCHNER PHOTOGRAPHY BY JUDITH WATTS
PRODUCED BY SARAH KALTMAN



The ethereal grandeur of a converted church is grounded in the earthly comforts of Lexington Furniture's new Weekend Retreat collection. Boston-based designer Peter Wheeler juxtaposes architectural elegance with cozy simplicity and lets accessories add the edge

Sink-in seating and wood pieces painted to a soft patina bring comfort to a grand space. In the living room (left) the sofa, armchairs and scallop-edged sideboard are from Lexington Furniture's Weekend Retreat collection. Wrought-iron garden furniture and ornate antique brackets (atop the bookshelves) from Charles River Street Antiques contrast with the upholstery's soft curves. Old paintings removed from stretchers are tacked up. Modern painting by Byrd Swift (top right) is elegantly framed above a Windsor chair from Lexington. Center right: Large double doors in the bedroom open onto the verdant beckoning of a garden and deck. Lexington rocking chairs. Bottom right: The Lexington wardrobe has the presence of a built-in and the elaborate detail of custom cabinetwork.











"I LIKE TO PLAY THINGS OFF ONE ANOTHER," SAYS BOSTON designer Peter Wheeler. "I like the energy that's created when you juxtapose the unexpected." In the case of a late-19th-century New England church-turned-residence, that meant pairing old with new, elegant with unstudied, down-to-earth with uplifting, and turning formality inside out. A thirty-foot-high vaulted ceiling, gracefully arched windows and eloquent architectural detail set a dramatic stage for unexpected furniture whose pedigree is more cottage than chapel. Lexington Furniture Industries' new Weekend Retreat collection, designed in collaboration with JoAnn Barwick, House Beautiful's former editor-in-chief, features soft and inviting sofas and chairs along with painted wooden furniture rich with character and softly weathered—the kind of pieces you dream of coming across in a country flea market but so rarely find.

Wheeler warmed up the dark wood and austere space by painting the living room wainscoting, woodwork and walls a buttery cream. In the bedroom Wheeler highlighted the spectacular detail with a pale blue washed across the "matchstick" wainscoting and crisscrossed along the plaster molding. Windows have straightforward shutters, floors are left bare, pictures are propped here and there. Explains Wheeler, "I don't think rooms are ever 'finished.' I like things in transition. I like the way objects take on a different character in different arrangements—lined up on a shelf, or left in a pile, or standing on a pedestal." It is that unstudied spontaneity that makes this furniture—and this way of life—so appealing.

What was originally a "Victory Chapel" commemorating war heroes is now a heavenly bedroom. The Lexington bed (above and right) has the friendly charm of a white picket fence, and the sideboard acts as a dressing table. A modern triptych painting by Maggi Brown above the bed, contemporary lighting and sculptural tile-topped table from Richard Kazarian Antiques act as a foil for the old-fashioned homeyness of the furniture. Decorative paint work by Spectrum Painting.

FOR MORE DETAILS, SEE READER INFORMATION AND PRICES & SOURCES


The country-cottage
ensibility of the furniture
laxes the architectural
drama of the setting



Large shrubs, like the round **Rhododendron ponticum** *(right) give structure to Cynthia Woodyard's garden. Below: The first major project was the herb garden, seen here from an upstairs window. Brick paths in concentric circles are hedged with germander; in between, chamomile and potted lemons. Opposite: Old 'Dawson' roses cover a simple arch made of iron tubing sprayed black and sunk in concrete.*

Heavenly half acre



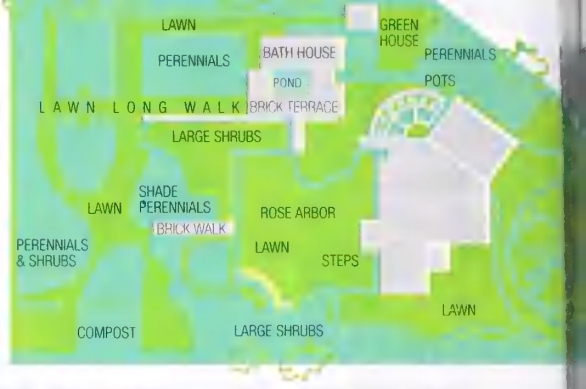
Like any good garden, Cynthia Woodyard's is carefully planned, but she is happiest when it surprises her: She is never sure what weather, moles, or new seeds will do, or where accidental tourists like foxgloves will sow themselves

BY BARBARA DAMROSCH PHOTOGRAPHY BY CYNTHIA WOODYARD





CYNTHIA WOODYARD, a professional garden photographer and designer, first tackled the half-acre yard of her Tudor-style brick house in Portland, Oregon, eighteen years ago, clearing out thickets of blackberries, overgrown rhododendrons and numerous trees. But then the outdoor space seemed smaller and less exciting, so she planned a miniature English garden, knowing how well it would do in Portland's climate, which so resembles England's. The outdoor rooms she designed have enough of a barrier between them to restore a sense of mystery to the scene, and despite its limited size, her garden is now filled with places to explore, places you cannot see until you turn a corner.



The garden plan (above) integrates plant collecting and outdoor living. Clockwise from t A long grassy walk bordered by perennials leads to the brick terra Warm July brings cool colors: bl **Campanula lactiflora,** *yellow l and loosestrife, pink* **Filipendula** *The opposite end of the grass walk has a pot of agapanthus as point; boxwoods clipped as small globes are repeated all along the p*



From the lawn a glimpse of intense blue *Campanula portenschlagiana* leads you through a rose arbor to a tiny pool with a gurgling fountain. Mowed grass paths meander away from the house among broad perennial beds that are part plan, part serendipity. The self-sown white feverfew that had gotten nearly out of hand is selectively preserved to become one of the "great glues," in Woodyard's words, that hold the garden together.

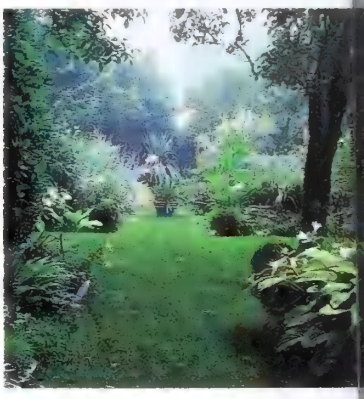
Like any gardener for whom the process is as important as the goal, Woodyard made a place that is pleasant to tend. While weeding, she can enjoy the fragrance of honeysuckle, heliotrope and nicotiana, or the aromatic foliage of chamomile as she thins it. The hum of bees is not only musical, it means that all is well. "It's a very bad sign when you don't have bees," says Woodyard, who avoids pesticides that endanger garden insects. She introduced *Verbena bonariensis*, another great self-sower, because butterflies flock to its blossoms.



Woodyard learns from her mistakes. Laburnum trees, for example, became "monsters" in the fertile perennial beds, so she substituted "well-behaved little trees" like *Styrax* and *Stewartia* instead. She also recommends treelike shrubs such as deciduous rhododendrons, camellias, boxwoods, *Sambucus*, *Osmanthus* and viburnums. (Currently, *Callicarpa* is on trial.)

"Garden design," Woodyard says, "is one of the most difficult of the arts—that's what makes it exciting and uplifting."

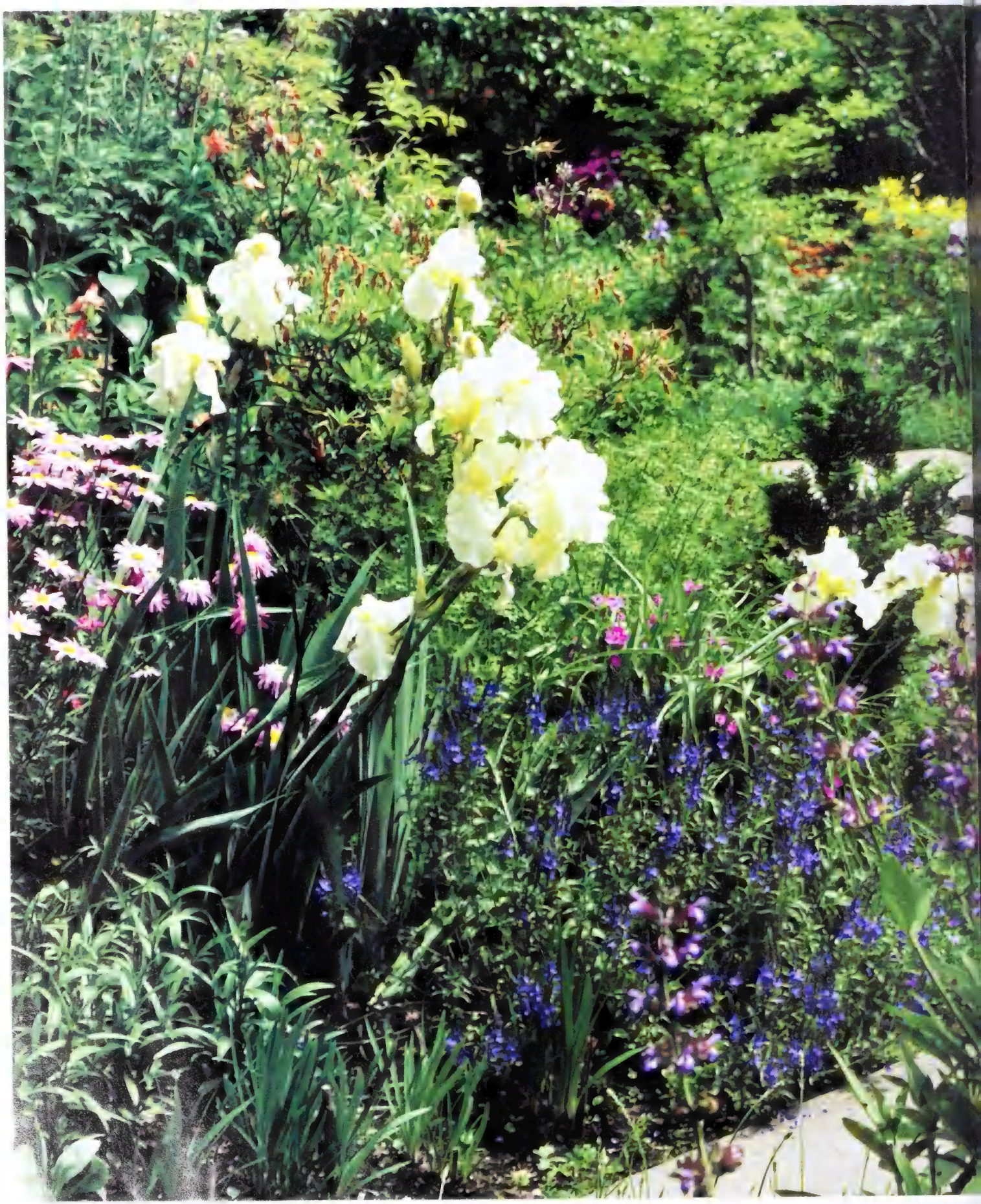




The winter lawn. Woodyard prefers pale yellows to the egg yolk shades—here **Lilium** *'Golden Splendor' and self-sown Verbascu Near the bath house, an "absolutely well-behaved grass":* **Arrhenatherum elatius bulbos variegatum.** *Opposite: Yellow laburnum flowers dripping down o Exbury azaleas.*









The terrace pool is home to huge goldfish that hide in its two-and-a-half-foot depth; it also fills a busy gardener's watering can. A fountain, powered by a simple pump on the bottom, bubbles just above the surface. Iris and Salvia officinalis *(foreground) make a colorful late-spring show.*

BY MIMI READ

America's best showhouse rooms

The painstaking, sumptuous rooms of designer showhouses rarely last much longer than garden roses. Still there is good reason to cultivate them. Showhouses are a triple treat, bringing creative freedom to the decorators, funds to the supporting charities and pleasure as well as fresh ideas to the visitors. Every year, House Beautiful works with a team of design professionals to select the best of the annual crop. This year's winners reveal a current craving for serene, white, pellucid rooms. Starting here: our eleven favorites



CHARLES SPADA AND TOM VANDERBECK *gave this modest-size living room sunlit serenity. Understating as usual, the team, based in Boston and Hadlyme, Connecticut, removed formal striped wallpaper to reveal aged plaster, which they left exposed, painting the trim a crisp white to play it up. The result: walls that look as soft as old marble. What looks good against such cloudlike softness? Just a few perfect things—a clean-lined love seat, some 1820s English chairs brushed with white and a tea table with distinctly new proportions.*

Connecticut Designer's Showcase in Portland, sponsored by the YMCA Women's Board of Middletown, CT





JEFF McNAMARA

MEG RAMIS'S *smart foyer (above) is so cleanly articulated and harmoniously composed that you know you've arrived somewhere important. Ramis, proprietor of M&R Space in Nantucket, gave the small entrance hall rich salmon-colored walls, hand-painted black, white and green stairs and checkerboard floors—elements that are conservatively tailored yet jaunty at the same time, like the right pair of saddle oxfords. Also helping to make the most of the small space: a handful of well-chosen antiques appropriate to their colonial setting, among them a rich Georgian mirror, a burnished 18th-century table and, off in the corner, a perfect Windsor chair.*

Nantucket Designer Showhouse, a benefit for A Safe Place, Inc.

INGRID GOULSTON, *Boston-based interior designer, says she took her cues from French châteaus and southern plantations when she created this comfortably elegant library (right). The feeling here is rich, bright, mellow, solid without being heavy. The Swedish-born Goulston mixed French, American, Swedish and Danish antiques with a free hand and posed them against luminous parchment-finish walls. "Light is very important to anyone who has lived in Scandinavia and gone through winters there," she said. For added ancestral appeal, Goulston applied decorative painting to the walls to simulate cracks, water stains and even mildew—which could be a first in Back Bay design circles.*

1992 Junior League of
Boston Decorators' Show House and
Garden Tour





"This is my bow to the Italian loggia. I wanted it to be romantically evocative, and as comfortable as being indoors. The view is of lawn, boxwood and flowers. The bright white acts as a beautiful juxtaposition for the garden beyond"
—ANTONY CHILDS



GORDON BEALL



ANTONY CHILDS *planned for Potomac River breezes to flutter the folds of cotton portieres, setting an old-world mood for this Virginia loggia (left and above). Decorator Childs of Washington, D.C., also designed the chairs, sofa, skirted tole tables and tole lanterns. Almost everything is white or wheat colored; texture is what counts.*

Alexandria Decorator Showhouse,

LIBBY CAMERON *says any resident of a busy city will prosper who can retreat to a chaste, sunlit lair like this, with a comfortable chair, a strikingly pretty French Empire bed with star headboard, fresh flowers, illustrated books about the city and intriguing 1776 town plans. Such was the designer's train of thought when she created a cozy guest room (right) in an Upper East Side town house. "A room can have character in its simplicity," said Cameron, an interior designer with Parish-Hadley Associates for the past nine years. "A million fringes don't necessarily enhance a room." Shots of color wake up the room—a bright turn-of-the-century silk quilt, white wallpaper sprinkled with blue stars and gold dots.*

Kips Bay Boys' and Girls' Club
Decorator Show House

DAVID FRAZIER





JEFF McNAMARA

MARK ZEFF *exp*
"The whole idea of th
was to create an environ
using only natural pro
The dressing room
clean and eccentrically
Relaxation is one of th
important and often th
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ties, such as an ostric
suggest that this des
mind can travel alone,
own good company.

This and room oppos
Interior Visions Showh
and Gardens in Rye,
York, benefiting the Na
Council on Alcoholi
and other Drug
Addictions/Westcheste



"Not everything has to be grand anymore. You can have something very rich next to something that is mostly illusion. The contrast is more interesting"—BUNNY WILLIAMS

BUNNY WILLIAMS, *the Manhattan-based decorator, is widely known for giving rooms an heirloom richness. But in this sun-flooded breakfast room (left and below) Williams strove for a crystalline, light, modern approach to a traditional space. The beautiful trellis-covered stucco walls and the five arched French doors were already there; Williams simply painted the trellis taupe and left the windows uncurtained. Breezily refined furnishings include slipcovered chairs, a table with a faux-stone painted top, an architectural column, and sisal carpeting stenciled with borders and scattered leaves.*

"I guess this style could be called opulent minimalist, or decadent Zen Buddhist. Comfort and the personal are essential"—DAVID RAMEY



DAVID RAMEY *chose voluptuous white chaises to set a mood of meditative indolence in a sun-dappled reading area (below). The interior designer wanted the small space to be simple, clean and irresistibly comfortable. The century-old house, once a winery, afforded him other opportunities for his vision of crisp comfort: In the breezy living room (right) with a natural stone wall, Ramey painted the remaining walls stark white and covered the sofa and most of the plumped-up, down-filled reproduction chairs in white cotton sateen.*

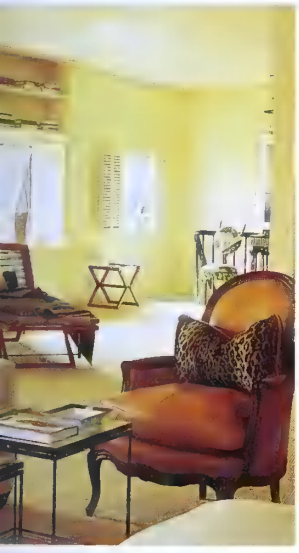
Napa Valley Designers Showhouse in Rutherford, CA
to benefit Queen of the Valley Hospital



Y KNISELY, *a designer York, Pennsylvania, likes look classical but slightly un- This white and antiqued gold oom (right) is composed of his- ntiques and reproductions, and a quality of weightlessness that n. Glowing amber walls, lyre- airs and whispery Gothic set a tone of whimsical histori- e two small tables mean dinner split up into groups and get to h other better. "This room cre- quil feelings," said Eugene nery, a decorator in Knisely's here's nothing that taxes you. ace for the past always seems to oothing effect on people."*

imore Symphony Decorators' House in Baltimore, MD

WALTER SMALLING



JOHN VAUGHAN

E MOORE, *the San Francis- ed decorator, creates everything tark Zen-like environments to rdian rooms enriched with a paisleys, depending on what a wants. In this large family room e and right) he designed to himself. He kept furnishings tal but spectacularly luxuri- notice the Swiss pearwood and r chaise and the mink throw, rom Hermès. Despite contem- details, Moore's inspiration from 1930s designs of Jean- l Frank.*

Francisco Decorator Showcase enefit University High School







RICHARD PLUMER DESIGNS *is responsible for the up-to-date elegance of this sun room, jazzed up with Palm Beach wit, thanks to Stephen Mooney and Gilbert Powell, partners in the Palm Beach firm. "The place has beautiful bones," Powell said of the 1920 Mediterranean-style house. Coral walls, white slipcovers, tropical prints and airy, loose-weave linen curtains help create a place where a lucky client could cool down after a hard day's work—or play. Unseen: a faux-painted zebra-striped baby grand piano.*

ELIZABETH ZESCHIN

American Red Cross Designers' Showhouse in West Palm Beach

FOR MORE DETAILS, SEE READER INFORMATION



BY SUSAN ZEVON · PHOTOGRAPHY BY JUDITH WATTS



House and family grow together

"I just can't keep my hands off it," says architect Alfredo De Vido about his summer place



Through its many renovations and additions the De Vido house has retained the feeling of a secluded cabin in the woods. At night the cedar interior walls give the rooms an amber glow. Opposite: Part of the balcony overlooking the living room (see shutters at right) was incorporated when bedrooms were enlarged.



The pool is centered exactly on the sliding glass doors of the living room's back wall. The expanded kitchen and new master bedroom are on the right facing the lily ponds.



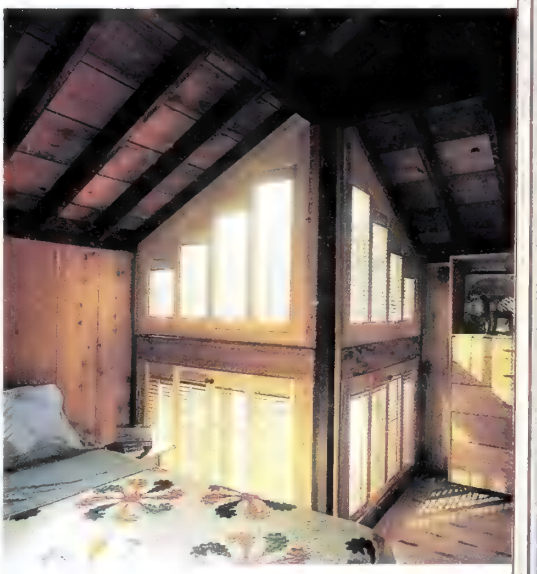




Seven years ago the De Vidos embarked on a major ovation. Changes (clockwise from above right) include: A large skylit kitchen. The enclosure of sections of the balcony expand the bedrooms, such as this one where a window corner existed (quilt from Thos. K. Woodard). First-floor master bedroom overlooking a lily pond. Open corner of the balcony at the top of the stairs designed to house the De Vidos' expanding library. A few years later, the house was further improved by an entrance hall with two large closets, placed at the front of the house so that the main entrance no longer opens into the living room. Another corner of the balcony was left open for playing games.







ALMOST TWENTY-FIVE YEARS THIS LOFTY house in the woods has been a weekend retreat for the ido family. During that time Alfredo De Vido, a New York -based architect who specializes in residential design, has, says ife, Catherine, "molded the house to n 1968, when the couple bought this of woodland property in East Hamp- New York, their two sons were tod- By now the house has changed al- as much as the boys have.

Vido's initial design challenge was to a weekend house as different from the ard Sheetrocked rooms of his New City apartment as possible—and to do hin the budget of a young family. By ing the natural finishes to serve as decoration—exposed structural timbers, interior walls of rough-sawn cedar, floors of pine—De Vido was able to complete the 1,400-square-foot house, including its furnishings, for $23,000.

A soaring three-story living room has remained the focus of the house through all its alterations (see plan, left). At first there were four tiny bedrooms and two lounge/bunk areas off an open balcony that extended around all four walls, overlooking the living room. A small kitchen, two bathrooms, and two small studies reached by retractable ladders completed the original house.

As the boys got older, the family's need for privacy increased. "We became increasingly aware of little eyes peering down at us from the balcony," Catherine De Vido



1 Living
2 Kitchen
4 Master Bath
5 Bedroom



A series of outdoor rooms was planned to view and be viewed from the house

recalls. Then, when the boys began to bring their friends to visit, the existing bedrooms were not adequate, so bedrooms were added and others made larger.

De Vido admits that he was unaware at first of how much light all that natural wood "decoration" would absorb, so over the years he has been adding skylights.

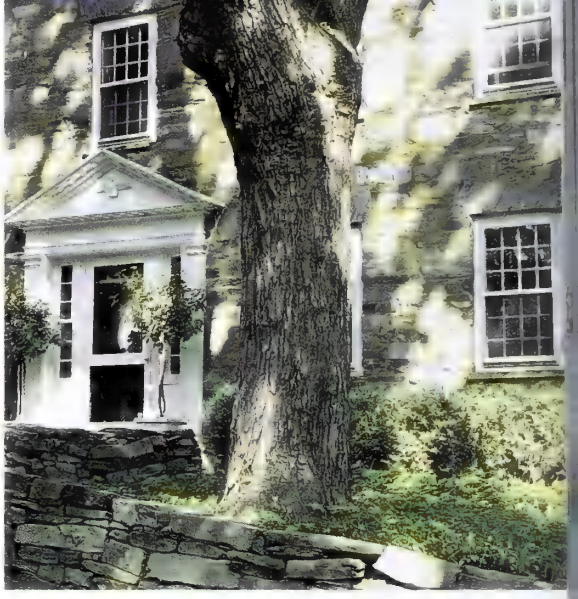
As he has become more and more interested in furniture, De Vido has been replacing the original pieces with those of his own design, and in recent years both he and Catherine have been concentrating increasingly on the landscaping. They have used ornamental fences to define a series of outdoor rooms planted with flowering trees and, following the advice of landscape architect Edmund Hollander, with native Long Island shrubs. Inspired by the Chinese, who strategically place small structures in the landscape to focus the best views and draw you into the garden, De Vido recently designed a gazebo for the far end of the swimming pool. In its shade, the family and their guests enjoy leisurely summer lunches.

"The house seems to encourage collecting," Catherine says. Indoors and outdoors they are constantly stretching to accommodate the things they love: books, pottery, plants. "We spend more time in the city," she says, "but this is home."



Over the years, the decks have grown and a swimming pool, gazebo and two lily ponds have been added. "We used the ornamental fences to enclose the gardens and swimming pool and define distinct outdoor areas planted with woodland species and ornamental bulbs," De Vido says.

FOR MORE DETAILS, SEE READER INFORMATION



At his weekend house in Connecticut the couturier romps with his dogs, pampers his friends and serves all-American meat loaf and strawberry pie

Bill Blass's country style

BY JANE ELLIS
PHOTOGRAPHY BY ANTOINE BOOTZ

"I THINK MY CLAIM TO IMMORTALITY WILL BE MY MEAT loaf," says Bill Blass with a wry smile. "I'll never be remembered for the clothes." His high-profile clients would, of course, beg to differ. But it is true that the star couturier has secured a place for the homely meat loaf at dinner parties and charity galas. Blass believes that meat loaf calls for mashed potatoes and succotash, and afterwards, an all-American dessert. And that's the down-home fare he likes to serve at his weekend house in the Connecticut countryside.

When entertaining, Blass keeps the menu simple: "I don't serve a first course in the country. It's not necessary if you have a hearty meal and pass it around twice. People usually have seconds." But Blass does love dessert. "Can't you tell?" he asks with a laugh, and reels off his favorites—apple Brown Betty with ice cream, strawberry shortcake with whipped cream, lemon meringue pie and all kinds of fruit pies.

The designer, famous for his snappy suits and luxurious evening dresses, prefers muted shades of brown, sepia and cream for decorating and for setting the table. "I suppose if you work with color all the time you tend to like less of it at home." Blass never uses tablecloths and seldom place mats, but he is an avid collector and has lots of beautiful antique china, silver and crystal to choose from. This man of taste, who once had his own line of chocolates, would also like to design for the table. "I'm dying to do a china breakfast set for men in a masculine pattern." It would be in Blass's muted country palette, of course. Which brings us back to the meat loaf. Its secret, he reveals, is the addition of sour cream and herbs. "But improvise," he advises. "Add whatever you like and make it yours."



Bill Blass's handsome stone house (above), originally a tavern, dates to 1770. George Washington did not sleep here, but he did meet with Lafayette. Below left: In the Philosophers' Garden, named for the great thinkers who preside here—Plato, Socrates and Aristotle among them—the designer lavishes affection on his Labrador Barnaby and Shelby, the estate's full-time residents. Blass treats his weekend guests to perfectly dressed breakfast trays (opposite) which they can set down anywhere they fancy—here, on a leather-topped Regency gaming table in the drawing room. For a female friend, Blass selects flowery porcelain and picks a perfect columbine from his cutting garden.


The New York Times
BUSH AND CONGRESS REACH AN ACCORD ON AID FOR CITIES
YELTSIN
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As I See It #14 in a series
Sandi Fellman
"Les Fleurs d'Amour"
Polaroid 20x24 Polacolor Photography

Once upon a time a youth was enamored of a beautiful girl. Rumor reached him that his beloved had died. Mounting his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood seeped from his wounds, red tulips sprang up all around. Thus, the red tulip became a declaration of love. A tulip offered by a young man to his beloved says, "As the redness of this flower, I am on fire with love."



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A French chef's favorite salad

"I made my reputation on salad and mashed potatoes," quips Joël Robuchon, superstar chef of Jamin in Paris. "But what salad, and what mashed potatoes!" exclaims Patricia Wells, who presents Robuchon's cuisine in her book **Simply French** *(William Morrow, 1991). Here, five of his best salads—all delicious and a breeze to make.*

CREAMY CUCUMBER SALAD WITH CURRY

1 European or hothouse cucumber, peeled and thinly sliced
2 tablespoons crème fraîche or heavy cream
3 tablespoons plain whole-milk yogurt
Curry powder to taste
Sea salt to taste

Prepare cucumber: Place slices in a medium bowl and sprinkle lightly with salt. Cover with ice cubes. Refrigerate 1 hour.

Prepare dressing: In a small bowl combine crème fraîche, yogurt, curry powder and salt. Stir to blend well. Taste and adjust seasonings.

To serve: Drain cucumbers and place in a shallow bowl. Pour dressing over cucumbers and toss to coat evenly. (This salad should be tossed just before serving, because cucumbers will give off a good deal of liquid even if they have been salted and drained beforehand.) Serves 4 to 6.

SAUTÉED RED PEPPERS WITH GARLIC AND THYME

3 tablespoons extra-virgin olive oil
4 red bell peppers, cored, seeded and sliced lengthwise into eight strips
5 plump fresh garlic cloves, minced
2 teaspoons fresh thyme leaves
1 tablespoon best-quality sherry wine vinegar

In a large skillet heat oil over high heat. When oil is hot, add peppers and reduce heat to moderate. Cook, stirring occasionally, until peppers are softened, 10 to 15 minutes. Add garlic and thyme, and continue cooking 1 to 2 minutes. Do not let garlic burn.

Add vinegar and toss to coat evenly. Transfer to a serving bowl. Serve warm or at room temperature. Serves 4.

FRESH MUSHROOM SALAD WITH PARMESAN SHAVINGS

3 tablespoons extra-virgin olive oil
1 plump fresh garlic clove, degermed (sprout removed) and finely minced
2 tablespoons fresh flat-leaf parsley leaves
2 tablespoons fresh basil leaves
2 tablespoons fresh tarragon leaves
1 teaspoon fresh thyme leaves
Freshly ground white pepper to taste
¼ cup freshly squeezed lemon juice
Sea salt to taste
8 ounces mushrooms, trimmed and cleaned
2 ounces Parmesan cheese, thinly shaved

Prepare dressing: In a small bowl combine oil and garlic. With scissors, snip parsley, basil, tarragon and thyme leaves into bowl. Stir to blend. Season to taste with pepper; set aside.

Prepare mushrooms: In a medium bowl combine lemon juice with salt and stir to dissolve. Thinly slice mushrooms and toss with lemon juice. Pour dressing over mushroom mixture. Toss to coat evenly. (The salad may be prepared 2 to 3 hours in advance. Cover securely and refrigerate. Return to room temperature before serving.) Sprinkle salad with Parmesan shavings. Serves 6 to 8.

BEETS WITH CREAMY HORSERADISH DRESSING

3 to 4 medium beets (about 1 pound), well scrubbed
2 teaspoons best-quality sherry wine vinegar
1 teaspoon best-quality red wine vinegar
Sea salt and freshly ground white pepper to taste
2 tablespoons extra-virgin olive oil
1 tablespoon vegetable oil
2 tablespoons heavy cream
1 tablespoon prepared horseradish

Prepare beets: Place beets in the top c steamer. Cover and steam over moderate h until tender, about 45 minutes. (Alternativ place the beets in a microwave-safe dish, ¼ cup water, cover and microwave at fu power until tender, 10 to 15 minutes.) Wh cool enough to handle, remove skin and into ¾-inch dice. Place beets in a medi bowl and set aside.

Prepare dressing: In a small bowl, whisk gether vinegars and salt. Gradually whisk oils until well blended. Season with pepp Add cream and horseradish to taste. Stir blend. Taste and adjust seasonings.

To serve: Pour dressing over warm bee and toss to coat evenly. (This recipe may prepared 3 to 4 hours in advance. Cover curely and refrigerate. Return to room te perature before serving.) Serves 4 to 6.

CELERY AND ROQUEFORT SALA

8 to 10 tender celery ribs, preferably from the interior (about 1 pound), root end and leaves trimmed
1 teaspoon best-quality red wine vinegar
2 teaspoons best-quality sherry wine vinegar
Sea salt to taste
3 tablespoons extra-virgin olive oil
¼ cup crumbled Roquefort cheese
Freshly ground white pepper to taste

Prepare celery: Slice each rib thinly. Pla in a large bowl and set aside.

Prepare dressing: In a small bowl, whisk t gether vinegars and salt. Gradually whisk oil until well blended. Add Roquefort a crush with a fork to blend.

To serve: Pour dressing over celery and to to coat evenly. Season with pepper to tast Serves 4 to 6.



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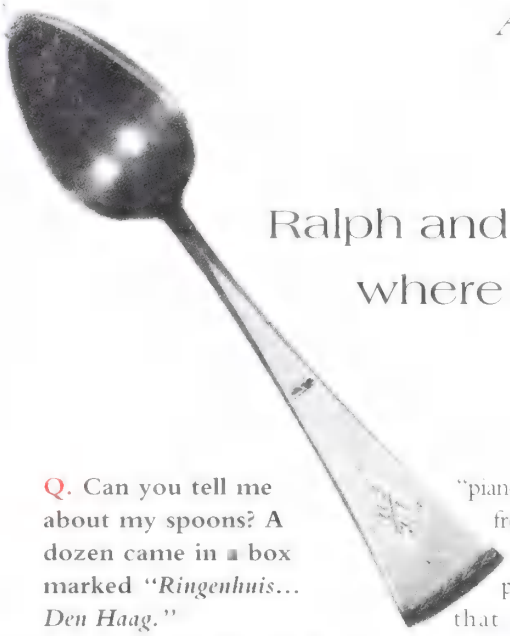


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Ralph and Terry Kovel tell you where it's from and what it's worth



Q. Can you tell me about my spoons? A dozen came in a box marked *"Ringenhuis... Den Haag."*

R.D.W., Dublin, GA

A. Your spoons were made in Holland. The shape and bright cutting (a term describing how metal is gouged out) on the handle suggest a date of about 1900. A dozen would be worth $200 if solid silver, $75 if silver plate.

Q. Do you know the history of this desk? It has a pop-up top, four real drawers on one side and four false drawers on the other.

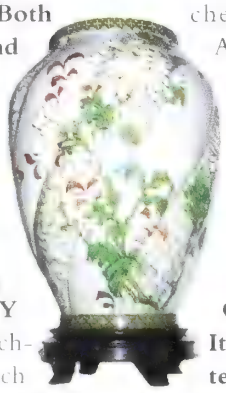
J.V.M., Holland, MI

A. Your desk comes from England, where it is called a davenport. This design was made from 1820 through the late 19th century. The "piano" top with fretwork and shaped side posts tell us that your desk was made about 1880. Much in demand in Europe, it would be worth about $2,500 there.



Q. I bought this vase and its mate in Atlanta 25 years ago. Both are celadon and signed E. Lachenal. I would like to know more about these vases.

M.R.J., London, KY



A. Edmond Lachenal was a French potter who worked in Paris at the turn of the century. He is most famous for celadon vases like yours decorated with Art Nouveau foliage. His art pottery is quite valuable, and a pair of good vases sells for more than $2,000.



Q. I inherited a chest of drawers that appears to be Eastlake style. Can you tell me its age and worth?

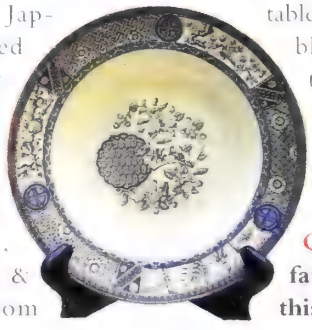
M.C.M., NYC

A. The incised lines and banding on the chest can indeed be described as Eastlake style, although the drop handles are unusual. Your chest is typical of American Victorian furniture made between 1870 and 1890. Its value is $650.

Q. I recently received this Oriental bowl. It measures about ten inches in diameter, and the bottom has a diamond mark in the center and the name "Satsuma/ B.G. & W." Can you tell me its origin, age and value?

M.C-M, NYC

A. "Satsuma" is the name of a Japanese-inspired pattern, but the bowl was actually made by an English company, Bates, Gilda & Walker. From 1878 to 1881, this company produced pottery in Burslem, a city in Staffordshire. Bowls like yours are worth about $100.



Q. This kidney-shaped table was part of a bedroom set that belonged to my great-grandmother. Made of satinwood, it measures about 30 inches high and 24 inches long. Can you tell me its history and value?

L.S., Scarsdale, NY



A. French furniture of the 18th century inspired the graceful lines of your table. For centuries, furniture makers have adapted French styles to suit the needs of the time. Your table was probably made between 1920 and 1930 and is worth $175.

Q. My father had this wall clock for many years. Does it have any value other than sentimental?

B.C., Oswego,

A. You have an American-made octagon dial clock. This style was popular about 1880. Many excellent reproductions are still being made in the Orient today. In fact, it is very difficult to tell the difference between old and new ones. The value of antique clock would be $350.

To ask the experts, send color photographs (the more angles the better) and information—size, materials, markings—with a SASE to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. Furniture photographs should show the whole piece, and should be taken against a plain, pale background.

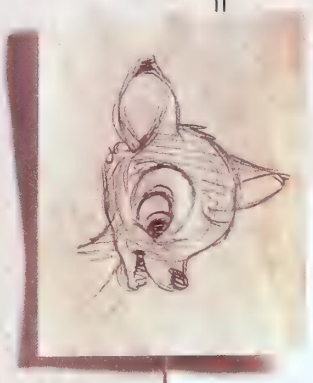

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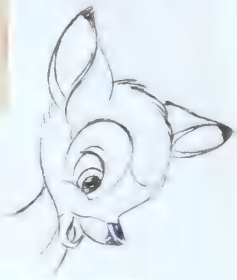
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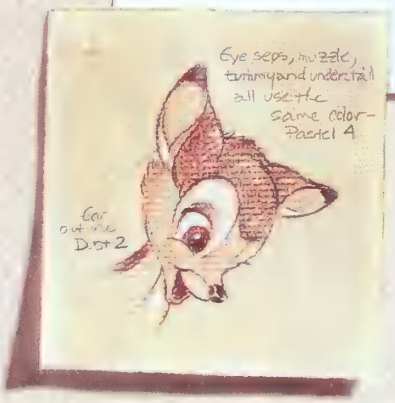
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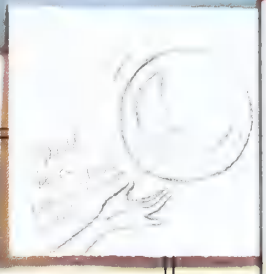


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DECORATING: How to get the job done

THIS SECTION IS PRINTED ON 100% RECYCLED NEWSPRINT AND GROUNDWOOD SPECIALTIES PAPER

ave you ever faced an empty room and panicked, t knowing where to start? Are you shopping for a ub chair, and this time you vow you are going to nd a really comfortable one? Do you think your ving room needs a lift, but you don't know exactly nat would do it? (And if you did you wouldn't have ne to shop for it.) If the answer to any of these estions is yes, this workbook is for you. Whether ur problems are large or small, we will tell you how fix them yourself, or find experts who can help. course, if you need to dream about it a while, you n curl up with one of the books on our reading list.

he $12,000 QUESTION: hree decorators, hree ways to go

'hat can you do with $12,000 and a naked room? We asked three ior designers to take the money and let their imaginations run. The enge: to decorate a hypothetical living room, large but plain, with ho-hum windows, a nondescript fireplace and a wood floor. And we them not to remove the price tags, so you could see exactly where essional priorities lie. For Michael Smith of Los Angeles, comfort tops ist, so he would put two-thirds of his budget into luxurious upholstery. lyn Guttilla of Locust Valley, New York, allocated the bulk of the roll for a decorative paint job to flood the room with color. And Janet rn of Chicago would spend half the money on two great antiques.

Michael Smith, who has a lot of movie-business clients, does not find $12,000 a large sum. "But we could do phase one," he said. "Invest in upholstered furniture that would last at least thirty years."

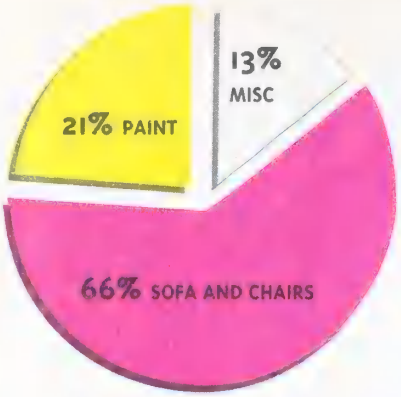
Smith would order a seven-and-a-half-foot Edwardian-style sofa from a custom upholstery shop, specifying a down-and-feather mix for the loose-pillow back and seat. "It needs fluffing, but I like the relaxed look." The cost: $7,000 for the sofa and two club chairs to go with it. The chosen fabric, a natural Belgian linen at $20 a yard, would add $1,000. "The best prints tend to be very expensive—seventy dollars a yard and up. Better an inexpensive but good quality linen than a cheap print."

Smith would allot $2,500 for a paint job, choosing "colors that aren't really colors"—a dull gray-green, a pale khaki or a soft shell pink.

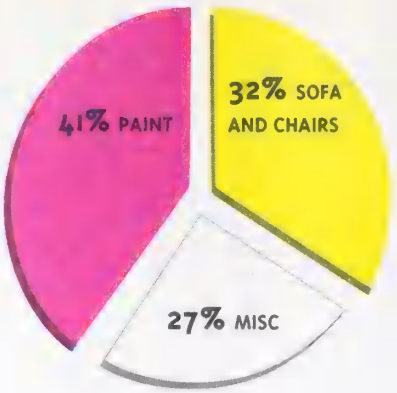
With the budget nearly gone, $800 would go for wooden Venetian blinds in a mahogany finish, "a terrific, classic item": $200 for a simple wooden coffee table painted white; and $350 for a six-foot-tall standing paper lamp by Isamu Noguchi, which gives a "really romantic glow." Hold off on a rug, Smith said, or spend the last $150 on a piece of bound sisal for the floor. Smith calls his room a classic background on which you can impose your own style. As he points out, "Later, if you want to collect paintings or folk art, you've got the bones."

Carolyn Guttilla imagined a room with the exuberant colors of the 19th century. "Paint is a natural tool for anyone who wants a big bang for the buck," she says. Guttilla would spend $5,000 on a complex paint job. For the floor, she would use a warm and stimulating mix of reds, browns and burgundies in an American ring-cut pattern, a *faux-bois* technique that simulates the concentric circles of tree trunks. She would use the same colors for the fireplace wall, but there she would create a dado with panel molding to "make it read architecturally." Then she would paint the paneling below the molding, using combing tools, feathers and wet putty to achieve decorative effects in the folk art idiom.

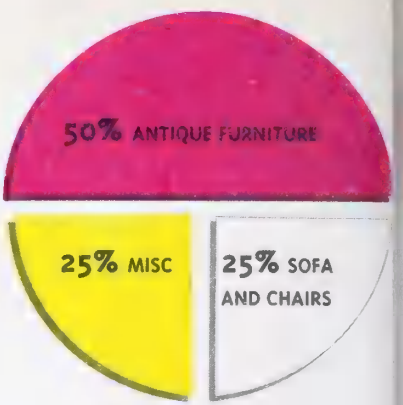
Choosing a strong palette predominantly in one color—faded blue,



MICHAEL SMITH:
"Invest in upholstered furniture that would last at least thirty years."



CAROLYN GUTTILLA:
"Paint is a natural tool for anyone who wants a big bang for the buck."



JANET SCHIRN:
"Buy two great antiques. The best value today is in old things."

turkey red, yellow ocher or forest green—Guttilla would glaze the fireplace itself. Against such bold stuff, the other three walls—"the skin of the room"—would remain stark white.

Guttilla would search consignment shops for two quirky chairs (allotting $1,600 for both). Vintage rattan and a Shaker rocker are possibilities. A clean-lined contemporary sofa covered in off-white fabric would eat up another $2,200. Dividing the remaining funds, Guttilla would use $300 for homemade fabric-covered shutters, in a plaid or a stripe, to frame uninspiring windows. She would spend $550 on a French wire rack crammed with plants, $800 on a woven striped rug and $800 for a one-of-kind coffee table made from an old metal grate or floor register. Modern Italian lighting ($750) would "pull the room up into the twenty-first century."

Janet Schirn would sink $6,000 into two major pieces of wood furniture—an armoire and a long country table—both antique, because, she says, "the best value today is in buying old things." The English armoire ($4,000), in Tudor or Jacobean style and "as large as I could get it," would go where you can see it immediately upon entering the room. Schirn would pour light on it with floor canisters to "make the wood come alive," and would use it for storage or for a television and stereo. "It's a wonderful first acquisition, and a very good investment." Another $2,000 buys a plank-top table, probably English pine, that can work in several different ways—along a wall as a desk or worktable, or behind the sofa.

To set off these venerable pieces, Schirn would go "extremely cont porary" in her choice of sofa and chairs ($3,000) and lighting ($1,000 high-intensity, low-voltage fixtures on a track). She would budget $1, for a stenciled canvas floorcloth, $500 for simple window treatments k sheeting or paper shades, and she would have the room painted for $ "For optimal drama paint the walls red. It really wakes you up!"

—CARA GREENBE

Decorating SPECIALISTS

At times it almost seems the interior design business has taken a cue from the Broadway musical *Gypsy*: "You gotta have a gimmick." But these specialized services are not gimmicks: franchise decorator/salespeople scooting around suburbia in vans full of sample books. Services with clever hyphenated names like Dial-a-Decorator and Use-What-You-Have.

They all fill a void. Patricia Fine, a Chicago designer whose specialty is shopping for her clients, explains: "We don't start from scratch; we work with existing situations." Or as Lauri Ward, of New York's Use-What-You-Have Interiors, puts it: "We offer instant gratification for very little money."

Dial for Style

Interior designer Barbara Landsman consults over the telephone with clients from Maine to Alaska. "When I started Dial-A-Decorator a few years ago I thought this would be a service for people who couldn't afford a pricey decorator. But I am consulted about mansions, brownstones and summer houses by the water."

It begins with a call to Landsman's toll-free number (1–800–486–REDO). She explains the drill: Send a letter stating the problem(s), plus swatches, samples of paint and carpet, photos (lately people have been walking Landsman through their houses on videotape), a check for $100 and a self-addressed stamped envelope. She studies the material; then comes the telephone consultatio

"The most frequently as question is, 'Where do I start?'" Landsman, "which means, 'W do I shop for first?'" She sugg the largest area of pattern—a ru sofa—or, if her client prefers s colors and textured fabrics, largest piece of furniture.

Landsman will tackle c schemes, make suggestions for ric and window treatments ("I h sources all over the country"), e propose structural changes (pen an engineer's OK, if needed). one client, she designed a pres system of L-shaped kitchen cabi and counters for an awkward f place wall. Says the client: "I w never have come up with that my own."

But Landsman also likes to s gest quick fixes that make a dra ic difference. "Large-scale ac sories make a room look be immediately," she says, "but o my clients have nothing big, tell them to group things. Pu

To glaze a ten-by-fifteen room costs $2,200 in New York; $1,650 in San Francisco; $1,320 in Richmond, VA; and $900 in Tulsa.

The PERFECT Chair



s inevitable. In every search for the perfect club air comes that moment of paralysis. When you rted they all looked so nice and inviting, each one a ssibility to be filed away for future purchase.

Then you looked a little more and started to ask estions. You learned the difference between olled and key (or standard) arms, between a classic ok and a postmodern one. Suddenly you were on the verge of not ing any of the chairs at all. You knew too much, and not one club air lived up to your demands. You despaired.

Don't. Pick a price range and keep looking. A club chair can be actically anything, as long as it is deep, upholstered (including the ns) and bears some resemblance to the chairs traditional English ntlemen sink into in their traditional English gentlemen's clubs. For ew York architect Peter Pennoyer, the perfect club chair "fits the ter who reads more than watches TV, who leans back more than ins forward, and who needs extra support for a lap dog."

You can enlist the aid of a decorator and get a custom piece, limit yourself to estate sales, or have the instant gratification of buying off the floor. Some stores may let you take a chair home to see how it looks. No matter what route you choose, there are things to keep in mind.

"If you don't have a good frame, forget it," advises Los Angeles–based Suzanne Rheinstein, whose shop, Hollyhock, carries upholstered chairs based on antiques. "Anything else can be replaced." Frames made of hardwood (the harder the better) should be "double-doweled," or pegged, as pieces that are merely glued are likely to wobble and eventually fall apart.

Next come the springs. They should be coil springs, hand-tied eight ways, which means in eight directions, so that they will not sag. The irony of no-sag springs, also known as zigzags—which can be inserted by machine in one piece and are often found in less expensive chairs—is that they do, indeed, sag. One easy test is to run your hand underneath the chair. If you feel strips of webbing and the springs at the bottom of the frame, they are probably hand-tied coil springs. Zigzags are stapled to the top of the frame, which leaves a gap at the bottom.

As for stuffing, experts turn up their noses at foam, think horsehair sublime (it is rare in California, due to the cost of meeting flammability laws), and generally settle for a down-feather mix—but only white goose down and feathers; duck simply will not do. A down-feather ratio of 25:75 is considered respectable, but chairs by George Smith, *the* source for traditional upholstered furniture, are approximately 60:40. Do not make the mistake of wanting too much of a good thing: 100 percent down is fine for bed pillows but too soft for chair cushions.

The question of upholstery, however, complicates things. Do you want a "tight" back, or a separate cushion? If tight-backed, tufting might be nice (but make sure that the back is hand-tufted and not merely buttoned-down).

Do you want the chair legs to show—and if so, how should they be finished? Or would you prefer a skirt? Shirred or flat with a kick pleat? Or with fringe at the bottom? And how about welting instead of a simple seam?

And slipcovers—don't stop us now—should they be loose or taut? And as for fabrics—no, wait, come back!

The most important test of all in finding the perfect club chair? Sit in it.

—DEBORAH MICHEL

ix yards of 54-inch fabric will cover an average armchair. Choice of fabric can raise the cost of a sofa from $3,000 to $4,600

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ints in the same kinds of pots in ie corner of the room. Gather all objects on a tray on the coffee ble." Landsman's clients are rilled with the impact of this techque. Says the Dr. Ruth of decoing, "The system seems to work."

What Have You

"We never know what we're alking into," says Lauri Ward, hose Use-What-You-Have Intes (212–288–8888) charges $195 r on-the-spot revitalization of a om measuring up to 19 by 19 et. "But we are used to thinking our feet," she says. Ward and r three Manhattan-based emoyees cover New York, New rsey, Connecticut, and with a onth's notice will cluster appointents in places as far off as Washgton, D.C., Florida and Califoa. (They also consult by mail. Send photos with questions, opes, desires and a check for 195," says Ward. "If you have a oor plan, include it.")

In a couple of hours Ward and her associates can work wonders, although, as she says, "We don't watch the clock." Very often the decorating is a simple matter of rearranging furniture and borrowing from all over the house. Ward might angle a sofa, bring a rug in from another room, move a hutch to a different wall, group framed photos on a mantel, put a plant in an empty corner. As she is pushing furniture around, she makes a list for long-range planning. "Everyone gets a design plan for when they have the time and money to do more," she says.

Personal Shopper

"Decorating is seventy-five percent shopping," believes designer Debbie Murray (415–457–2161), a San Francisco Bay area shopping consultant. Adds Pat Fine, owner of Chicago's Shopping Connection, Ltd. (312–642–4804): "People are too busy to make a hobby of shopping for home furnishings these days. We do their legwork."

Whether it's a blue-and-white lamp (Fine has a special interest in lighting) or the perfect wallcovering (she once found "the only baseball wallpaper in the world that doesn't look like it's for a kid's room" for the owner of a major league team), the efficiency and passed-along trade discounts make shopping services time- and cost-effective. The consultants will also help with delivery and installation.

One of Murray's recent clients had a million-dollar view of San Francisco Bay from two glass walls in her high-rise apartment, and its reflection in a mirrored third. The fourth wall was the problem: Long and plain, it cried out for an important piece to balance the drama. "My search led to a gorgeous old six-panel Japanese screen at an antiques importer," says Murray. She borrowed the piece so her client could try it out. "I knew that would do it," says Murray. It did. The client was thrilled and has begun to collect Japanese art.

—CARA GREENBERG

CURTAIN Time

Even if you had no idea how expensive curtains are, you could figure it out by listening to decorators talk about them. Sam Blount likens curtains to haute couture dresses. Mario Buatta expects them to run as much as a fabulous ball gown, but he hastens to point out that they are a very good investment. "If you amortize the cost over the years—and well-made curtains last at least twenty—it's not expensive."

Why do curtains cost so much?

"Workmanship, workmanship, workmanship," says Mark Hampton. Sam Blount elaborates: "It takes a lot of skill to get curtains to fall and drape properly, and there is a real art to making swags and jabots." And don't forget the trimmings—fringes, tassels and cord. Top-of-the-line trimmings can cost as much as the curtains.

But decorators agree on the importance of getting those details just right. "Curtains are the architecture of a room—particularly in boring apartments," says Buatta, "and for that reason they require the best maker and involve a lot of labor."

And a lot of material as well.

Curtains in farmhouses and cottages can stop at the windowsill, but in most rooms they should not only reach the floor but lie on it—or "puddle," in design jargon—by as much as three to four inches. When it comes to width, most decorators believe in erring on the side of generosity. For draw curtains that close at night (or during the day to keep out the sun), Buatta thinks each panel should measure a window width and a half, for a total of three times the window width for the pair. If you do not need curtains that close, you can cut back on the fabric. Formal curtains must be lined, of course, but the best ones also have a thick flannel interlining to give them body. Some designers insist on blackout lining as well. "There is nothing worse than to see light coming through curtains if it's not meant to," says Buatta. "And it's bad for the fabric."

To make a window look tall, attach valances and poles right under the ceiling

Fortunately, even designers associated with grand rooms and unlimited budgets have found ways to cut down on curtain bills. Mark Hampton suggests using a simple chintz, cotton or linen: "If you economize on the fabric you can invest in a good curtain maker and afford the lining and interlining."

Nancy Braithwaite, however, sees a trend away from fully lined formal curtains. "I like sheer curtains with the light coming through, so I often use organdy, which is relatively inexpensive and can be found at dress fabric shops," says the Atlanta designer known for her simple but luxurious window treatments. Very sheer curtains (organdy or linen scrim) should be fuller than lined ones, so Braithwaite suggests making each pair up to four times the width of the window. Because organdy shrinks, she has ten-foot lengths professionally washed before cutting them into curtains. Braithwaite specifies an eight-inch hem at the bottom and a three-inch hem at the top. With organdy bows she ties the curtains to big rings hung on a pole. Braithwaite's curtains do not always puddle, but she does like for them to "break" at the floor. This means they should measure about an inch longer than the distance between curtain ring and floor.

Blount also likes fabrics that do not need lining, such as translucent linen or taffeta. And to give the panels a finished look, he suggests using grosgrain ribbon for trim. Braithwaite says about unlined curtains, "It's a pretty look, and if you know how to sew you don't even need a curtain maker."

Most people do need a curtain maker for lined curtains, however, but finding a good one can be daunting. Ask friends, relatives and even decorators, although the latter may be loath to give out names of their favorites. Curtain makers speak a mysterious language peppered with phrases like deep and shallow returns, cartridge and pinch pleats, but you need not worry about learning these technical terms. Rely instead on pictures from books and magazines to communicate what you want. And even if you have a good curtain maker, Blount advises, "Keep it simple. The safest method is poles, rings and no valances."

There are other reasons for simplicity. "Beware of trying to transform a room with curtains," says Hampton. Buatta puts the warning another way: "Don't overdress the curtains and undress the room."

All designers agree that the biggest mistake is to hang curtain rods too low. The most important thing a curtain can do is to make a window look tall, so valances and poles should go as high as you can get them—usually right under the ceiling.

In fact, you should avoid *anything* that makes windows look squat. Tiebacks have that effect if windows are not very, very tall. So do deep valances and swags. Hampton explains: "People get hipped on fancy swags and bows when they see pictures of windows in English houses. But those ceilings are thirteen feet, whereas ours are usually nine."

One final word of advice: Do not invest in a lot of fabric until you know whether you can live with it. Buy just a few yards and hang it next to the window. Says Buatta, "If you decide you don't like it enough for curtains, you can always cover cushions."

—ANNETTE TAPERT

A pair of elaborately swagged and draped silk curtains made for Blair House in Washington, D.C., cost $20,000

he price of EXPERTISE

Markups on merchandise, minimum expenditures per room, hourly —the many ways you can pay a decorator have often confused neowners and kept them from hiring expert help. But now, due in to the competitiveness spurred by the recession, more and more igners are becoming flexible about the way they do business. As a ılt, it's easier to find the help you need at a price you can afford.

Keithley Miller, a St. Louis designer, typifies the new breed. Want a m rearranged? She will consult by the hour. Need a new couch? She charge an hourly shopping fee or a markup above her wholesale cost still below retail or list (the equivalent of 35 percent above wholesale). kling an entire house, but need to proceed slowly? She will work in ges. Some designers charge an up-front design fee, applying it against rly charges or keeping it as a retainer for taking a job. Miller never does. "I have had to become more flexible because of the economy and because nobody wants to pay retail anymore," she says.

The greater flexibility is a decided boon to homeowners, and even designers have come to see advantages. "I think the partnership that is developing helps take the mystery and confusion out of our profession," says Bebe Winkler, a New York designer. Winkler has begun to think the way her clients do when she begins a project. "I ask myself, 'How would I feel about this fee? What services would I expect?' There are such varying circumstances that nothing should be black and white anymore."

Nothing is. And having more choices brings with it more pitfalls. Homeowners need to be honest about their ability—or lack thereof—to select furnishings on their own. They must decide which financial arrangement works best for them. If they are compulsive about looking at every sample in the showroom before choosing, it will cost dearly to pay by the hour. Paying a markup, even if near retail, could be more economical in the long run.

What works for you may not work for your neighbor. One Chicago couple selected a designer who charged a steep markup for purchases but a low $40 per hour for other services. Says the wife, "My husband, a lawyer, understood billing by the hour and liked the idea."

In contrast, Debby Bernhardt of Boca Raton, Florida, was afraid that hourly fees would become open-ended and she would have nothing to show for money spent. "What if the decorator charged me for seven hours of thinking and in addition charged for driving time? I was afraid it would get outrageous." After interviewing four designers, Bernhardt selected one who charged a retainer and markup but no hourly fees.

A successful relationship hinges on what is agreed upon in advance, and that should be spelled out in a written contract. For example, don't agree to pay for furniture specified in a plan if you think you may find and buy it yourself. Such arrangements have become more common, says partner Cary Frank of the Chicago firm Cannon-Frank. "We work with one standard contract, but end up rewriting it for clients' individual preferences."

In the end, the greater flexibility makes hiring a designer more appealing than ever. Homeowners gain expertise, control and a better understanding of what they are—and are not—paying for.

—BARBARA B. BUCHHOLZ AND KAREN UHLMANN

Decorating BOOKS or your shelf

When people love decorating, ey also love decorating books. ıey study them carefully when ınning a room change, and they ppily savor them just for plea- re. Here is a small library offering is dual treat, starting with three oks by master designers.

Billy Baldwin Decorates (Holt inehart and Winston, 1968, 1985) a trove of sage advice and in- uctive anecdotes by the leg- ıdary American designer. A classi- st who was also a modernist, ıldwin was obsessed with comfort ıd had no patience with preten- ousness. Always practical, he of- rs chapters with such headings as Good taste has no price tag" and The sterility of perfection."

David Hicks on Decoration Macmillan, 1967), a book you will ave to buy secondhand or borrow om your library, is a delightful ix of inventive designs and sensi- le suggestions. Sample comment: Rooms that set out to be of a particular period are almost always a bore." This is a matchless source of curtain protocol.

Mark Hampton on Decorating (Random House, 1989) is a collection of charming, meaty essays on colors, materials (wallpaper, curtain trimmings), elements (windows, beds, picture frames) and other decorating realities, illustrated with watercolors by the author.

The styles of the past are the basis of the present, and there is a pair of scholarly books found in every decorator's personal library. The older one is Mario Praz's *An Illustrated History of Interior Decoration from Pompeii to Art Nouveau* (Thames and Hudson, 1964, 1982), the first such book to use true period illustrations made between 1770 and 1860. Praz is a fusty and digressive scholar in his text, but his picture commentary is more engaging.

The newer historical survey is Peter Thornton's *Authentic Decor: The Domestic Interior 1620–1920* (Viking 1974, 1984), also illustrated copiously by artists of each period. Thornton, a curator at London's Victoria & Albert Museum when he worked on the book, wrote a trenchant and scintillating text.

There are beautiful "coffee table" books about every style and place. Here are a few we find noteworthy.

Pierre Deux's French Country: A Style and Source Book (Clarkson Potter/Publishers, 1984) by the renowned furniture and fabric dealers Pierre Moulin and Pierre LeVec, and Linda Dannenberg, traces French country to its roots in Provence.

English Country: Living in England's Private Houses by Caroline Seebohm and Christopher Simon Sykes (Clarkson Potter/Publishers, 1987) examines the English style that has given the world a standard of uninterrupted warmth and comfort through the centuries.

Pristine, elegant and above all functional, everything the American Shakers designed, from spiral staircases to swallowtail boxes, reveals their simultaneous modesty and perfectionism. Their handiwork is dazzlingly documented in *Shaker: Life, Work and Art* by June Sprigg and David Larkin (Stewart, Tabori & Chang, 1987).

—MARGOT MIFFLIN

How to interview a DECORATOR

Okay, so you've decided to redecorate. That was the easy decision. Now it's time to choose a decorator. The American Society of Interior Designers (ASID) has over 21,000 members, and that's only a fraction of all the self-described interior designers out there. How to know which one is for you?

"Finding a designer is almost like an affair of the heart," says Karen Fisher, founder of Designer Previews (in New York, 212–777–5357; Los Angeles, 310–827–9118), which matches clients with decorators and architects. Most decorating jobs take from six months to two years. That's longer than many romantic relationships last. So compatibility and the ability to talk it through are more important than liking the first sofa you are shown. Even if you are not quite sure what your own style is, you don't want a decorator who will impose his or hers on you. And you certainly do not want to work with someone to whom you are afraid to say, "Sorry. That $24,000 Chinese lacquer coffee table is lovely, but too expensive."

Here are thirteen questions to help you find the right decorator:

1. Can I see your portfolio? It's mind-boggling how many people hire decorators without ever having seen any of their work. "You're not going to love everything in a designer's portfolio," Fisher points out. "In fact, if you do, you should wonder about it—whether the designer is just doing the same thing over and over, regardless of who the client is." Of course, a designer just starting out might not have much—if anything—to show; in this case, it's even more important to ask lots of questions and listen carefully to the answers.

2. How much did that room cost? Don't be shy about pointing to a picture in a portfolio and asking this question. Perhaps what you like best will prove to be beyond your budget—an expensive wall finish, for example.

3. What is your forte? (An alternative is to ask in a chatty fashion, "So, what's your favorite part of the job?") Every designer has leanings and strong points. To this question, *what* a designer answers can be less important than *how* he or she answers. Does she seem eager to talk with you? Is he excited about his work? You are trying to get a sense of the person with whom you will be spending a lot of time and money.

4. My budget is $10,000 (or $20,000 or $200,000). Is this a job you have time for? This is another way of saying, is this job too small for you to consider? The important thing is to be as honest as possible about what your budget is. "Clients never tell you the truth about money," sighs New York decorator Mario Buatta. Either they start out saying they have more to spend than they do because they are afraid of sounding cheap, or they say they have less because they are afraid the decorator will keep pushing them to spend more, according to Buatta. For your decorator to do the best possible job, it's important to be honest and offer all the information you can.

5. We would like to limit the project to the room(s) I mentioned. Do you think I need to redo the whole house? Never hire someone you feel will try to push you into doing more than you actually want to.

6. Do I have to buy everything at the same time? Ditto. Most designers say their favorite jobs involve long-term client relationships—houses that evolve over years of collaboration rather than get "done" in one fell swoop.

7. Can you work with furniture I already have? Say, for instance, that your great-aunt Agatha left you her hideous dining room table. You hate it, but your budget won't handle a new one right now—not if you want top-quality sofas for the living room. A simpatico designer will be able to come up with alternatives that do not include going into debt or eating off the floor. Perhaps a sumptuous tablecloth to cover the piece?

8. How involved will I be in the shopping process? This is a one of those questions that doesn't have a right or wrong answer; it's more a matter of what you and your decorator feel happy with. If you have been looking forward to scouring antiques shops and poring over fabrics with a pro, you might think twice about a decorator who will not shop with clients and prefers a simple yes or no to objects brought back for your approval.

9. How long should I expect the job to take? We're talking ballpark. But if you want your house to be finished six months from now for a big party, that's something that should be discussed at the start.

10. I have a painter (or contractor or lighting expert) I like. Would you mind using him? You might know people you like and trust, but your decorator does too. In the end the real question isn't who you use; it's whether the decorator is willing to discuss your suggestions and preferences.

11. How much will it cost? Yes, we know you have already discussed a budget, but by now you've gotten more specific about what you want to do. Perhaps you thought you only wanted to redecorate, but now you see some renovations and maybe even an addition.

Never hire a designer who has not been out to see your house

12. When do you want to come look at my house? Never hire a designer who has not been out to see your house.

13. May I talk to former clients who had similar work done? This should be the last question asked, and only when you are close to making a decision. No matter how good your rapport with the designer, there is nothing wrong with asking for references. If only it were permissible to ask questions like that in actual affairs of the heart!

—DEBORAH MICH

To hire Mario Buatta for a day would cost $3,000.

A triangular linen lampshade with a base of 18" and height of 12" costs $

TELL US WHAT YOU WANT

help us give you more of what you want in House Beautiful we need to know bout you and your tastes. We hope you will fill out this survey and mail it back us as soon as possible. Stay tuned: In upcoming issues we will report your vorite decorating styles and other survey findings. Many thanks. *Lou Gropp*

Editor-in-Chief

EASE CHECK THE BOX FOR THE ISWER THAT BEST FITS YOU.

How long will you spend reading and king at this issue of House Beautiful?
- ☐ Less than an hour
- ☐ One hour to less than two
- ☐ Two hours or more

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- ☐ Less than a year
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- ☐ Supermarket
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What do you read House Beautiful for? hoose as many as apply.
- ☐ Decorating ideas
- ☐ Architecture
- ☐ Gardening
- ☐ Recipes
- ☐ Entertaining ideas
- ☐ Other

)-_____

What is your favorite column or section the magazine?
- -1 ☐ Style Beat
- -2 ☐ Thoughts of Home
- -3 ☐ Good Food
- -4 ☐ Ask the Experts
- -5 ☐ In the Garden
- -6 ☐ Decorators' Favorite (coffee tables, lamps, etc.)
- -7 ☐ Prices & Sources
- -8 ☐ Other

12-_____

6. Did you find this special decorating section helpful?
- 13-1 ☐ Yes
- -2 ☐ No

7. What decorating or remodeling topics do you want to see more of in House Beautiful?
- 14-1 ☐ Kids' rooms
- -2 ☐ Kitchens
- -3 ☐ Bathrooms
- -4 ☐ Family rooms
- -5 ☐ TV/entertainment rooms
- -6 ☐ Decorating with retail furnishings
- -7 ☐ Other

15-_____

_____

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8. Which description best explains how you feel about your home? Check one.
- 16-1 ☐ A retreat—a place to relax and get away
- -2 ☐ A pit stop—I'm so busy I don't spend much time there.
- -3 ☐ A gathering place for family and friends
- -4 ☐ A love nest for me and my spouse or partner
- -5 ☐ A showplace—I like it when people are impressed with it.
- -6 ☐ Other (please describe)

17-_____

_____

9. Which description best defines the decorating style you prefer for your living room? Check one.
- 18-1 ☐ White walls, leather sofa, chrome light fixtures
- -2 ☐ Pretty curtains, chintz upholstery, English furniture
- -3 ☐ American country furniture, baskets, collections
- -4 ☐ Scandinavian style with checked fabrics, painted floors, whitewashed furniture
- -5 ☐ French country furniture and terra-cotta floors
- -6 ☐ Oriental rugs and mahogany furniture
- -7 ☐ Hand-me-downs and flea market finds
- -8 ☐ Clean-lined contemporary furniture with antiques as accents
- -9 ☐ Other

19-_____

_____

_____

10. Do you have a collection? If so, what do you collect?
- 20-1 ☐ Paintings or sculpture
- -2 ☐ Folk art
- -3 ☐ Prints and drawings
- -4 ☐ Crafts
- -5 ☐ Porcelain or pottery
- -6 ☐ Other

21-_____

- 20-7 ☐ Don't have a collection

11. How would you best describe your feelings about decorating?
- 22-1 ☐ A hobby—I enjoy fixing up my home in my spare time.
- -2 ☐ A luxury—I would love to change my home if only I had the time and money.
- -3 ☐ A task—I like the results but I don't like the process.
- 22-4 ☐ None of the above

12. Where do you buy furniture? Check as many as apply.

23-1 ☐ Department store
-2 ☐ Furniture store
-3 ☐ Mail-order catalogs
-4 ☐ Through a decorator
-5 ☐ Antiques shops
-6 ☐ Flea markets and yard sales

13. Over the past six months have you decorated or remodeled? Check as many as apply.

24-1 ☐ Rearranged the furniture
-2 ☐ Reupholstered or slipcovered something
-3 ☐ Bought new furniture
-4 ☐ Painted the walls or wallpapered
-5 ☐ Remodeled a kitchen
-6 ☐ Remodeled a bathroom
-7 ☐ Bought a carpet or curtains
-8 ☐ Painted the outside of your house
-9 ☐ Landscaped your yard
-0 ☐ Added on to your house
-X ☐ Other

25-_____

14. Where do you usually get your decorating ideas?

26-1 ☐ I come up with them myself
-2 ☐ I adapt them from other people's houses
-3 ☐ Magazines
-4 ☐ Books
-5 ☐ From a professional designer
-6 ☐ From decorator showhouses
-7 ☐ From model rooms in a furniture store
-8 ☐ Other

15. If you plan to redecorate or remodel within the next year, what room is your top priority?

27-1 ☐ Kitchen
-2 ☐ Bath
-3 ☐ Living room
-4 ☐ Master bedroom
-5 ☐ Library or den
-6 ☐ Child's room
-7 ☐ Guest room
-8 ☐ Don't plan to remodel or redecorate in the next year

16. How much do you expect to spend on this project?

28-1 ☐ Less than $500
-2 ☐ $500 to $2,499
-3 ☐ $2,500 to $9,999
-4 ☐ $10,000 to $19,999
-5 ☐ $20,000 or more

17. What are you likely to purchase in the next 12 months? Check as many as apply.

29-1 ☐ Furniture
-2 ☐ Curtains
-3 ☐ Fabric
-4 ☐ Wallpaper
-5 ☐ Carpet
-6 ☐ Bedcoverings
-7 ☐ Decorative pillows
-8 ☐ Tabletop linens
-9 ☐ None of the above

18. Have you ever worked with a decorator?

30-1 ☐ Yes
-2 ☐ No

19. Have you ever worked with an architect?

31-1 ☐ Yes
-2 ☐ No

20. What is your major decorating problem?

32-1 ☐ Storage
-2 ☐ Where to put audiovisual equipment
-3 ☐ Worn upholstery
-4 ☐ Furniture looks dated
-5 ☐ Clutter
-6 ☐ No place for you and your spouse to be alone
-7 ☐ Other

33-_____

21. If money were no object, what would you most like to do to improve your home?

34-_____
35-_____
36-_____

22. Do you currently own a residence?

37-1 ☐ Yes, own a house
-2 ☐ Yes, own a condo/co-op/town house
-3 ☐ Yes, own a vacation house
-4 ☐ No, rent a house
-5 ☐ No, rent an apartment

23. What is your current marital status?

38-1 ☐ Single, never married
-2 ☐ Married
-3 ☐ Divorced/separated/widowed

24. How many children under 18 are currently living at home? (if none, write in "0")

39-_____

25. What is your age?

40-1 ☐ Under 18 years old
-2 ☐ Between 18 and 24
-3 ☐ Between 25 and 34
-4 ☐ Between 35 and 44
-5 ☐ Between 45 and 54
-6 ☐ Between 55 and 64
-7 ☐ 65 plus

26. At the present time, what is your employment status?

41-1 ☐ Have full-time job
-2 ☐ Have part-time job
-3 ☐ Run a household
-4 ☐ Unemployed
-5 ☐ Student
-6 ☐ Retired
-7 ☐ Other

42-_____

27. If you work outside the home, what kin of business is it?

43-_____
44-_____

28. What is the total combined annual income, before taxes, of all household members, including yourself?

45-1 ☐ Under $25,000
-2 ☐ $25,000 to $39,999
-3 ☐ $40,000 to $59,999
-4 ☐ $60,000 to $74,999
-5 ☐ $75,000 or more

29. What is your state and zip code?

46-47_____
48-52_____

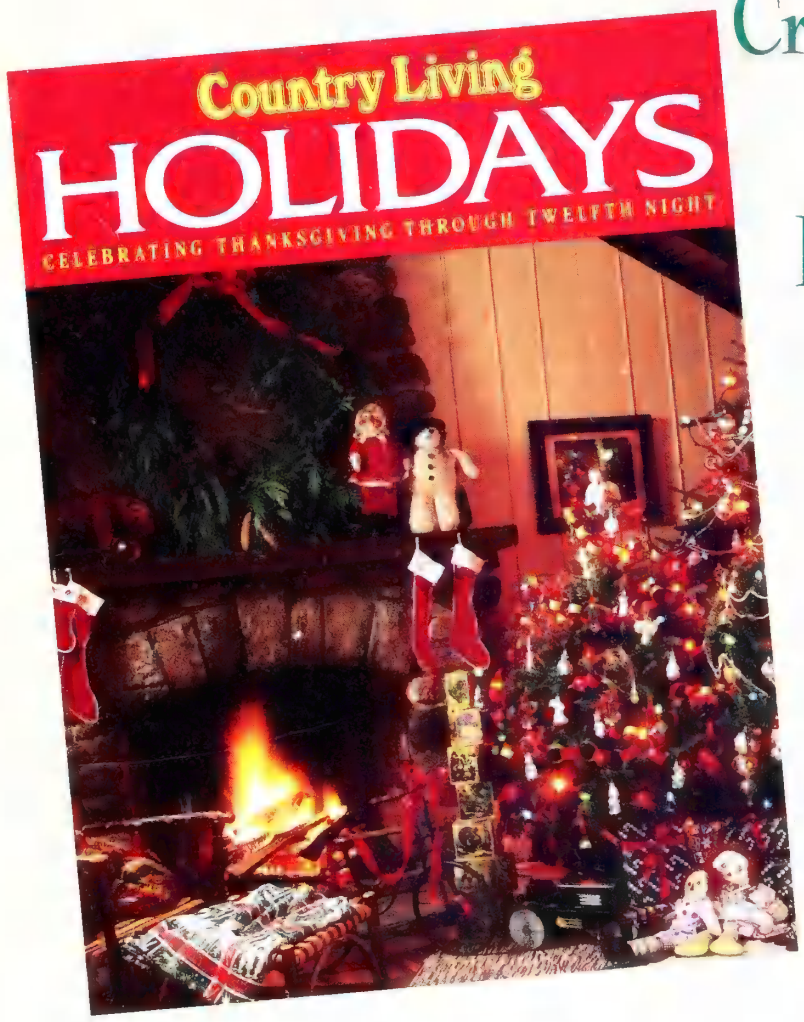
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PRICES & SOURCES

NY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL ARE AVAILABLE etail stores. These items are numbered in the drawings below. For further information about the companies and/or es that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension). Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). about as many items as you wish—there is no charge for this call. Information about merchandise featured in this issue vailable to December 1, 1992. All prices are approximate suggested retail.

DOMESTICATING A COUNTRY CHURCH

PAGES 92 AND 93

North Haven Sideboard, Lexington Furniture—$715
Marisa vase, Crate & Barrel—$28
Witch ball, Charles River Street Antiques—$125
Vase, Charles River Street Antiques—$45
Vase, Charles River Street Antiques—$60
Mica table lamp and shade, Crate & Barrel—$150
Mayhurst Sofa, Lexington Furniture—$1,687
Antique portrait, Charles River Street Antiques (ea.)—$195
Mayhurst Chair, Lexington Furniture (ea.)—$1,027
Floor lamp, Crate & Barrel—$189
Table with travertine top, Crate & Barrel—$169
Brackets, Charles River Street Antiques (pr.)—$100
Comb-back Windsor Arm Chair, Lexington Furniture—$507
Tennessee Rocker, Lexington Furniture—$403
Deer Isle Wardrobe, Lexington Furniture—$1,950
Linen napkins, Monhegan (ea.)—$24
Pillowcase, Adrienne Vittadini (pr.)—$20
Green and white herringbone blanket, Monhegan—$95
Blue and white ticking blanket, Monhegan—$130
Malaga hurricane lamp, Crate & Barrel—$22

PAGES 94 AND 95

Mackinac Island Headboard, Lexington Furniture—$351
Pillowcase, Adrienne Vittadini (pr.)—$20
Sheets, Adrienne Vittadini (full size)—$23
White herringbone blanket, Monhegan—$175
Blanket, Monhegan—$150
Regina table lamp, Crate & Barrel—$319
Pacifica vase, Crate & Barrel—$28
French garden chair, Charles River Street Antiques—$325
North Haven Sideboard, Lexington Furniture—$715
Mica table lamp and shade, Crate & Barrel—$150
Bunching table, Crate & Barrel—$169
Silver box, Charles River Street Antiques—$75
Blue and white ticking blanket, Monhegan—$130



ll out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the October sue is available to December 1, 1992. Please allow 30 days for processing. This House Beautiful reader service is free.

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READER INFORMATION

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER **Plate,** with flower; **cushions**—Colefax & Fowler, 39 Brook St., London W1Y 2JE, England; 071-493-2231.

20 STYLE BEAT *Page 20:* **Table,** tile top #1862, $1,050, painted wrought-iron base #1868, $225—Sarreid Ltd. (M), PO Box 3548, Wilson, NC 27895; 919-291-1414. **Milling Road Woven lamp table,** 13-553-1, pine top, 26" h., 26" w., 16"d., $785—Milling Road Collection division of Baker Furniture (M), 329 North Hamilton, High Point, NC 27260; 919-885-1800. **Seersucker slipcover on muslin sofa,** sofa #B54-57, 31½" h., 83" w., 35" d., seersucker slipcover #CB54-57, sold together, $2,210—Bernhardt Furniture (M), PO Box 740, Lenoir, NC 28645; 704-758-9811. **Greenfield Village Star Chest,** 54¾" h., 38" w., 22¾ "d., $2,350—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Wicker table,** #7541-52, antique green, 36½" h., 36⅜" w., 22¾" d., $480. The Country Inns and Back Roads collection—Palecek (R,M), PO Box 225, Richmond, CA 94808; 800-274-7730. **RL 2000 Armchair,** $6,103—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York; 212-642-8700. **Shaving stand,** #147, Bob Timberlake Collection, $560—Garden Source Furnishings, Inc. (R), 200 Bennett St., Atlanta, GA 30309; 404-351-6446. **Hunt board,** American Themes collection, #636-162, $1,289—Drexel Heritage Furnishings, Inc. (M), 101 Main St., Drexel, NC 28619; 704-433-3000. **Stately Homes Russian Commode,** #5127, Stately Homes Russian Collection by Baker Furniture, 43"¾ h., 33½" w., 22¾" d., $6,625—Baker Furniture, 1661 Monroe Ave., N.W., Grand Rapids, MI 49505; 616-361-7321.

Page 22: **Shaker-style cabinet,** #271-13, $1,089—The Lane Company, Inc. (M), E. Franklin Ave., PO Box 151, Altavista, VA 24517; 800-447-4700. **Simple Gothic side chair,** #6322-02, from the European Country Collection by Mark Hampton for Hickory Chair, fabric #206-72, outside 38"h., 21½" w., 22½" d., inside 18½"h., 21½" w., 17" d., seat ht., 19½", $769, as shown—Hickory Chair (M), 37 9th St. SE, PO Box 2147, Hickory, NC 28603; 704-328-1801. **Summer Cottage sideboard,** #4520-28, $1,485—Lineage Home Furnishings Inc. (M), 4000 Lineage Court, PO Box 11188, High Point, NC 27265. **Console table** by Mario Buatta #6339, $5,800—John Widdicomb Company, 601 5 Street N.W., Grand Rapids, MI 49504; 616-459-7173. **Star of India Ottoman,** #190, fabric, Simla, woven jacquard stripe #752576, Victoria Moreland From Viceroy Collection, $1,350—Pearson Co. (M), Div. of Lane, 1420 Progress St., PO Box 2838, High Point, NC 27261; 919-882-8135. **White sofa,** Hepplewhite #441-87-9, in F-102 off-white cotton fabric, $2,255—Milling Road Collection division of Baker Furniture, see address above. **Pfister nesting tables,** #1360, 25" h., 26" w., 18" d., $939—Baker, see address above.

Page 26: **Rocks at Ise rug,** 6' x 9', from the Ground Plans collection designed by Jody Harrow, $8,890, available through—J. Harrow Design, 6110 France Ave. So., Edina, MN 55410; 612-929-2248. **Woven straw lantern,** by Baumiller/Stoughton (R), lanterns start at $150; for more information write: Marta Baumiller, 457 Court St., Brooklyn, NY 11231. **Organdy crepe fabric,** style #2-5, natural color—NUNO Corp. (T), 979 Third Ave., New York 10022; 212-421-9114. **Green teapot,** $130; **green bowl,** $55—Sara (R), 952 Lexington Ave., New York 10021; 212-772-3243. **Butterfly stool,** made by Sori Yanagi, maple, $440—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Shinto bed,** #T2031, $1,375—Timeless Design, Inc. (R,T), PO Box 20711, Seattle, WA 98102-1711; 206-728-6255. **Colberg sideboard,** 3 drawers on inside, 42" h., 6' L., 16" d., $3,200—Bryan Humphrey Furniture Design (R), 2215 Chestnut St., Wilmington, NC 28405; 919-251-9304. **Cheval mirror,** designed by Kevin Brown, from the Supple Tension Collection, 67" h., 20" w., $800—Kevin Brown Designs (R), 424 Central Ave., Peekskill, NY 10566; 914-736-5860.

Page 28: **Silver and gold flower tiebacks,** by Wm. Harvey Studio, 5" d., $90/pr., for stores. The Loom Company (M), 246 E. 48 St., New York 10017; 212-355-2069. **Acanthus leaf table,** #1, 29" h., x 36" d. $1,790 (as shown)—Arrowsmith Forge & Fabrication, (R,M), Rt. 44, PO Box 862, Mabbettsville, Millbrook, NY 12[illegible] 914-677-5687. **Prints,** 17th-, 18th-, & 19th-c. prints, starting [illegible] $250—Judy Cormier Decorative & European Prints (R,T) (by ap[illegible] 16 E. 73 St., New York 10021; 212-517-3993. **Table setting,** [illegible] of 12 designed by architect Andrea Branzi. Printed plates, side [illegible] by the late Piero Fornasetti, available through Norton Blument[illegible] Inc. (T), 979 Third Ave., New York 10022; 212-752-2535. For [illegible] formation on upcoming shows—Pitti Immagine, Via Faenza 1[illegible] 50123 Firenze, Italy; 011-39-55-36931. *Architect*—**Andrea Bran[illegible]** Via Solferino 22A, 20121 Milano, Italy; 011-39-2-659-22[illegible] **Rafaela lamp,** #A9812, 5" base, 21 dia., with Verona Stripe sha[illegible] $1,535 (prices vary) w/shade—Donghia (T), 979 Third Ave., N[illegible] York 10022, for more information, call: 800-DONGHIA. **Lar[illegible] bed,** queen size, $1,350—Regal Manor, Inc. (R); 908-747-27[illegible] *On bed:* **Venezia throw,** 100% virgin Italian wool, $265; **wat[illegible] weave Purist blanket,** #1033585, twin, $120. **Natural col[illegible] Purist full and flat sheets,** $120/ea.; **natural color standa[illegible] case,** #10033619, $65—ABC Carpet & Home (R), 888 Broadw[illegible] New York 10003; 212-473-3000. **Candleholders,** designed [illegible] Tom Beverley, 14½" h., 9½" w. 3" d., $580—Tom Beverle[illegible] 914-647-8457. Modern Age (R), 795 Broadway, New York 1000[illegible] 212-674-5603. **Gold-leaf sunburst mirror,** #FM8708, 35" d[illegible] designed by Mario Buatta, $300—Frame Picture Enterprise, 1[illegible] Highway 6 West, Batesville, MI 38606; 601-563-5608.

40 THE COMFORT OF HOME Furnish A Future, 20 Jay S[illegible] Brooklyn, NY 11201; Call 718-875-5353 for pick-up in New Yo[illegible] area. *Master bedroom:* **Blue stripe sheets and pillowcases,** Chi[illegible] blue—Fieldcrest Cannon (M), 1271 Ave. of the Americas, New Yo[illegible] 10020; 800-237-3209. **Blue and white stripe sheets,** on crib a[illegible] for closet, Supercale plus, Smoke stripe—Wamsutta Pacific Hos[illegible] Products (M), 1285 Ave. of the Americas, New York 100[illegible] 800-344-2142. **Blue comforter,** Venetian damask blue, by Ad[illegible] enne Vittadini; **dust ruffle**—Fieldcrest, see address above. *Blue a[illegible] yellow bedroom:* **Bright sheets,** the Polo sheet, in sun, cadet blue, re[illegible] sun; **pillowcases; cotton blankets,** Clearwater, in sunflower a[illegible] poppy—Ralph Lauren, Inc. (R), 867 Madison Ave., New Yo[illegible] 10021. 212-606-2100. *Green bedroom:* **Blue and white checke[illegible] board sheets**—J. P. Stevens, Inc. (M), 1185 Ave. of the Americ[illegible] New York 10036; 212-930-2000. *Bathroom:* **Towels,** Royal Velv[illegible] Supreme, Fieldcrest, see address above. **Black leather club chair** [illegible] Bloomingdale's (R), 1000 Third Ave., New York 1002[illegible] 212-705-2000. **Tall black lamp**—Artemide, Inc. (M), 1980 Ne[illegible] Highway, Farmingdale, NY 11735; 516-786-8200. **Contributo[illegible] to Furnish A Future:** Fieldcrest Cannon Inc.; Ralph Lauren, Inc[illegible] Bloomingdale's, Artemide, Inc.; J. P. Stevens, Inc.; Janovic/Plaz[illegible] Inc., Wamsutta Pacific Home Products. **Ongoing Contributor** [illegible] J.P. Stevens; The Bibb Company; Fieldcrest Cannon; West Point Pepperell; Wamsutta Pacific; Ralph Lauren.

62 STRANGER IN A STAID LAND *Designer:* **David H. Mitche[illegible] & Assoc.,** 2529 P St., NW, Washington, DC 20007; 202-797-0780. *Clockwise from top left:* **Pillow fringe**—Scalamandré (T), 950 Thir[illegible] Ave., New York 10022; 212-980-3888. **Pillow fabric; side table; Paris table; chair, St. James Chair**—Donghia Furniture & Textile[illegible] (M), 485 Broadway, New York 10013; 212-925-2777. **Sofa**—R[illegible] Jones & Assoc., at Decorators Walk (T), 979 Third Ave., New Yor[illegible] 10022, 212-319-7100. **Chair and sofa fabric**—J. Robert Scott (T[illegible] 8727 Melrose Ave., Los Angeles, CA 90069; 310-659-4910. **Par[illegible] entessi lights**—FLOS, Inc. (M), 200 McKay Rd., Huntington Sta[illegible] tion, NY 11746; 516-549-2745. **Chenille throw**—Matches at Mile[illegible] (T), at the Washington Design Center, 300 D St., SW, #440, Wash[illegible] ington, DC 20024; 202-863-0333. **End table, Bruce table; cock[illegible] tail table,** Metropolis—designed by David H. Mitchell & Assoc[illegible] **Table lamp**—Cedric Hartman (M). **Side chair, Bodleian chair[illegible] fabric**—Hickory Business Furniture (M), PO Box 8, Hickory, NC[illegible] 28603; 704-328-2064. **Zig zag carpet,** designed by David H. Mille[illegible] & Assoc. *Dining room:* **Chairs**—Donghia, see address above. **Chai[illegible] fabric**—Quadrille (T), 979 Third Ave., New York 10022[illegible] 212-753-2995. **Cowhide backs**—Gretchen Bellinger Textiles (T) [illegible] PO Box 64, Cohoes, NY 12047; 518-235-2828. **Dining table**—Ar[illegible] International (M), 2345-A Harper St., Jacksonville, FL 32204[illegible] 904-359-0618. **Urn**—owner's collection. **Candleholder** on table—[illegible] David H. Mitchell & Assoc., see address above. *Portrait photograph* **Window fabric**—Quadrille (T), see address above. **Large glass[illegible] bowl**—Simon Pearce Glass (R), 385 Bleecker St., New York 10014[illegible] 212-924-1142. **Wall surface**—Stencil Workshop, 3445 N. George Mason Dr., Arlington, VA 22207; 703-536-6331. **Window fabric**—[illegible] Bergamo Fabrics, 37-20 34 St., Long Island City, NY 11101[illegible]

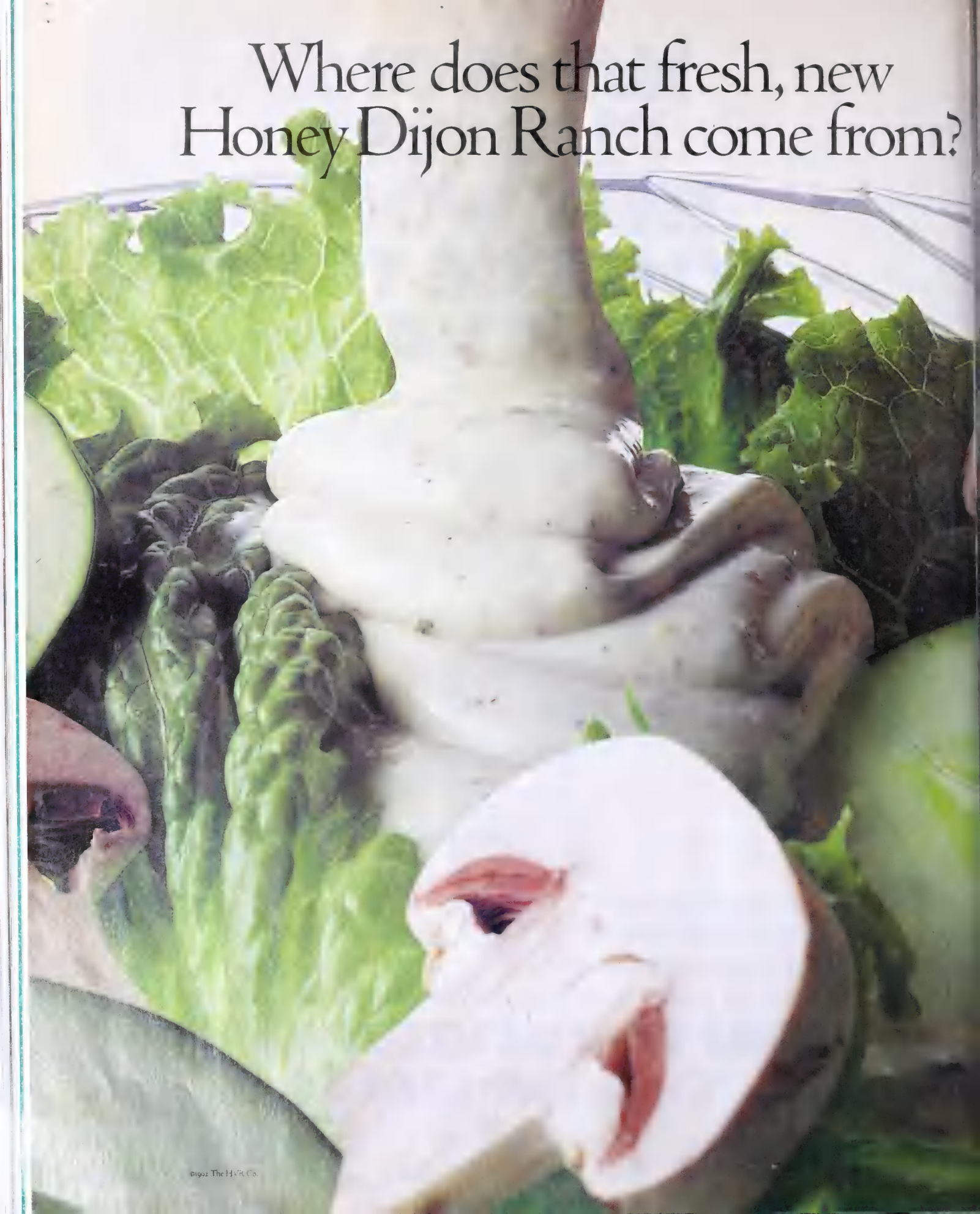
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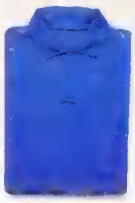


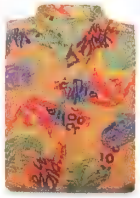
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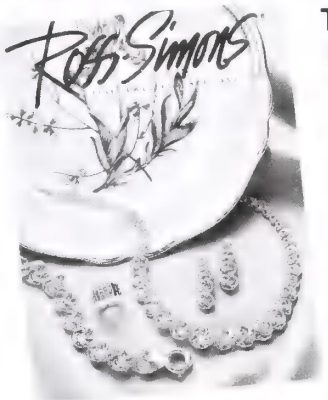
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2–5000. **Mackintosh chair**—Atelier International, 305 E. 63 St., York 10021; 212–223–7449. **X table**—designed by David H. il & Assoc., see address above. **Chrome lamp**—Mirak, Inc. (M), hird Ave., New York 10021; 212–759–7656; 713–784–1400. graph—by Don Freeman, at Robert Homma William Lipton (R), st., New York 10021; 212–593–4341. **Dining tables**—Works ad (M), R. J. Casey Industrial Park, Columbus and Preble Aves., rgh, PA 15233; 412–231–2296.

Dining chairs—Pace Furniture (T), Washington Design Center, St. SW, Washington, DC; 202–863–0260. **Upholstery fabric**—a Furniture & Textiles, see address above. **Plate,** on table—by Re-Cross, available through Barneys New York (R), Seventh Ave. at 17 ew York 10011; 212–929–9000. **Console**—owner's collection. **ube lamps**—available through David H. Mitchell & Assoc., see ad-bove. **Zig zag carpet**—custom designed by David H. Mitchell & see address above.

IE ART OF LOOKING

The Galleries at Winterthur open Oct. 10. The museum is open Tues.–Sat. 9:30–5:00 P.M.; admission $9 for Winterthur Museum and Gardens is located on Route 52, 6 miles vest of Wilmington and 36 miles southwest of Philadelphia—Win-Museum and Gardens, Winterthur, DE 19735; 800–448–3883.

LBERT HADLEY'S SMALL-TOWN WAYS

Pages 78 to 83. **Albert Hadley**—Parish-Hadley, 305 E. 63 St., New York 10021; 88–7979. *Living room.* **Fern leaf chintz fabric,** #GP-703-1—Old Weavers (T), 979 Third Ave., New York 10022; 212–355–7186. **ed rug**—Parish-Hadley, see address above. **Wash drawing** by Van Fruex. *Dining Room.* **Gilded pottery** by Cockie Hyde. **Dining** s, English Regency. **Giraffe,** 19th-c. carousel animal. *Bedroom.* Wall—Parish-Hadley, see address above. **Iron letters,** from an old family **Eagle,** 19th c. tin shop sign.

HERE'LL ALWAYS BE AN ENGLISH STYLE

Pages 84 to 91. **Barrie McIntyre, Albums and Archives,** 13 Church Road, borough, Kent TN4 ORX, England; 0892–536–052. **Plate,** with r. **cushions**—Colefax & Fowler, 39 Brook St., London W1Y 2JE, nd; 071–493–2231. *Living room.* **Wallpaper,** Bruern Stripe; **chair** , Bailey Rose; **footstool,** Strawberry Leaf—all by Colefax & Fowler gh Cowtan & Tout (T), 979 Third Ave., New York 10022; 753–4488. **Needlework cushions**—Am and Pm Designs, Upper Bal-Goudhurst, Kent, England. **Flower holder,** Gothic, metal—Charlotte s, 376 St. John's St., Islington, London EC1 V4NN England; 837–1473. **Curtains**—Jill Fairweather, Unit 1, Goblands Farm, tery Lane, Hadlow, Kent, England. **Wallpaper,** Pembroke Damask; **cover,** Litchfield; **Louis XV chair cover,** Dalmatian Cloth—all by ax & Fowler through Cowtan & Tout, see address above. **Curtains**—nrweather, see address above. **Curtain fabric,** Henrietta; **tablecloth,** ter Check; **small pillows,** Pelargonium Fancy; **chair cushion,** le Weave; **wallpaper,** Coleville—all by Colefax & Fowler through tan & Tout. **Large cushion,** Bird & Basket—Bennison Fabrics (R), reene St., New York 10012; 212–941–1212. **Needlework rug**—John npson, 27 The Pantiles, Tunbridge Wells, Kent, TN2 5TD, England; –547–215. **Spiral lamp and bracket**—Colefax & Fowler, see address e. **Bed**—Henry Barnes Antiques (R), 14 Church Rd., Southborough, , TN4 0RX; 0892–532–099. **Quilt**—John Thompson, see address e. **Toile de Jouy,** Fête Navale; **green pillow fabric,** La Bastille; **red w fabric,** La Fayette—Pierre Deux (R), 870 Madison Ave., New , 10021; 212–570–9343. **Spiral lamp**—Colefax & Fowler, see address e. **Needlepoint rug,** Rose Medallion; **wallpaper,** Selwood Stripe—fax & Fowler through Cowtan & Tout, see address above. **Metal er holder**—Charlotte Oakes, see address above. **Bathroom wallpa-**Burford Stripe; **dining room curtains,** Pelargonium Fancy; **table-h and chair cushion,** Melford Check—by Colefax & Fowler through tan & Tout, see address above.

DOMESTICATING A COUNTRY CHURCH

Pages 92 to 95. The ekend Retreat collection by JoAnn Barwick for Lexington Furniture istries—Lexington Furniture Industries (M), P.O. Box 1008, Lexington, 27293-1008; 704–249–5300. *Designer.* **Peter Wheeler**—P. J. Wheel-ssociates, 47 Gray St., Boston, MA 02116; 617–426–5921. *Decorative ting.* Spectrum Painting, 120 Brookline Ave., Boston, MA 02215; –247–0457. *Living room:* **North Haven Side Board,** #626–868, 5; *On sideboard:* **Mica table lamp,** base, #513-237, $110; **Mica de,** Mokuba green, #581-526, $40; **Marisa green glass vase** (hold-peonies), $28—Crate & Barrel (R), The Mall at Chestnut Hill, Chest-Hill, MA 02167; 617–964–1800. **Antique green glass compote**—hard Kazarian Antiques (R,T), 70 Charles St., Boston, MA 02114; –720–2758. **Blue glass witch ball,** $125; **Italian blue glass han-d vase,** not available; **green hand-blown glass vase,** $60; **pale yel-glass vase,** $45—Charles River Street Antiques (R,T), 45 River St., ston, MA 02108; 617–367–3244. **Bronze vase**—private collection. **Mayhurst sofa,** #3200-33, in aqua fabric #2018, $1,687; **black-and-white checked throw pillow,** fabric #4202, $32.50/yd., piped in check fabric #3801, $26/yd. **Mayhurst chairs,** #3210-11, in celadon striped slipcover fabric #2006, $1,027/ea. **Pillow fabric,** #2006, $26/yd.—Lexington Furniture Industries, see address above. **Antique portraits on canvas,** by Florence Goodman, $195/ea.; **wood and metal garden bench,** not available; **green metal tray table,** not available; **lattice stool,** not available—Charles River Street Antiques, see address above. **Dome-top floor lamp,** #527-343, $189; **bunching table with travertine top,** #585-661, $169—Crate & Barrel, see address above. **Black vase**—private collection. **Art Deco powder box,** $60. **Wrought-iron brackets** (standing on end, paired together), $100/pr.—Charles River Street Antiques, see address above. *On bookcase:* **Framed painting,** by Chuck Holtzman, untitled, acrylic on plywood, $1,000; **framed etching** (leaning against bench), by Tim Rollins, *The Temptation of Saint Antony*, $1,250—Barbara Krakow Gallery (R), 10 Newbury St., Boston, MA 02116, 617–262–4490. **Comb-back Windsor armchair,** #626–887, 41½" h., $507—Lexington Furniture Industries, see address above. **Framed oil painting,** *Behind the 8 Ball*, by Byrd Swift, 46 Waltham St., Boston, MA 02118, 617–451–6924. *Porch:* **Tennessee Rocker,** #626-535, $403—Lexington Furniture Industries, see address above. **Deer Isle Wardrobe,** 76" h., 55" w., 22" d., 6 drawers, 2 doors, 3 shelves (1 adjustable) ventilated back, $1,950—Lexington Furniture Industries, see address above. **Malaga glass hurricane lamp,** #574002, $21.95—Crate & Barrel, see address above. **Light blue standard pillowcase,** Venetian Damask by Adrienne Vittadini; for stores 800–841–3336. **Green-and-white herringbone blanket,** #BM12, $95; **blue-and-white ticking blanket,** #TWG70, $130; **gray and navy blue trimmed linen napkins,** #ABH, $24/ea.—Monhegan, Inc. (R), 173 Newbury St., Boston, MA 02116, 617–247–0666. *Bedroom:* **Mackinac Island bed,** headboard, #625-110, 68" w.; headboard 48½" h., $350; footboard, #625-010, 68" w., footboard 28½" h. (rails required to complete bed), $299—Lexington Furniture Industries, see address above. *On bed:* **Light blue standard pillowcase, sheet, dust ruffle,** Venetian Damask by Adrienne Vittadini; for stores 800–841–3336. **Blue blanket** (reverses to lilac and hydrangea floral pattern), #W10, $150; **white herringbone blanket** with fringe border, #WW12, $175—Monhegan, Inc., see address above. **Black-and-white mini-checked pillow,** fabric #3801, piped in check fabric #4202, $26/yd.—Lexington Furniture Industries, see address above. *Above headboard:* **Oil painting,** *Triptych*, by Maggi Brown, 68" x 70", $4,000. **Framed painting,** by Chuck Holtzman, untitled, $1,000—Barbara Krakow Gallery, see address above. **Antique tile-top table**—Richard Kazarian Antiques, see address above. *On the table:* **Regina table lamp,** #471-003, $319; **Pacifica blue vase,** $28—Crate & Barrel, see address above. **Wood vase**—private collection. **Mayhurst chair,** #3200-11, in slipcover fabric #6701, $975; **North Haven Side Board,** #626–868, $715—Lexington Furniture Industries, see address above. *On sideboard:* **Mica table lamp,** base, #513-237, $110; **Mica shade,** mokuba jute, #581-534, $40; **bunching table with travertine top,** #585-661, $169; **Malaga hurricane lamp,** $21.95—Crate & Barrel, see address above. **Antique silver box,** engraved "Mike and Jane," $75. **French garden chair,** $325—Charles River Street Antiques, see address above. **Blue-and-white ticking throw,** #LWG70, $130—Monhegan, Inc., see address above.

102 AMERICA'S BEST SHOWHOUSE ROOMS

Pages 102 and 103. Small living room. Designed by Charles Spada and Tom Vanderbeck for The YMCA Women's Board of Middletown, CT. Designer Showhouse, Middletown, CT—**Spada & Vanderbeck Interior Design,** at The Business in the Barn, 32 Town St., Rt. 82, Hadlyme, CT 06439, 203–526–3770. **Furnishings; decorative accessories**—The Business in the Barn, see address above. **Couch slipcover**—Tunk City, The Decorators Workshop (R), Damelson, CT, 203–774–3618. **Fabrics**—Henry Calvin Fabrics at Devon Services (T), Boston Design Center, 1 Design Center Pl., Ste. 400, Boston, MA 02210, 617–451–7787. **Curtains**—Terry Congdon, Colchester, CT 203–822–9157. **Framing**—Roger Lussier Inc. (R), 168 Newbury St., Boston, MA, 617–536–0069. **Iron coffee table**—Sheeter-Martin Ltd. (T), Boston Design Center, 1 Design Center Pl., Ste. 111, Boston, MA 02210, 617–951–2526. **Garden barrel,** blanc de chine; **cachepot**—Morelock Ltd. (R), 19 Main St., Essex, CT 06426; 203–767–0212.

Page 104. Foyer. Designed by Meg Ramos for The Nantucket Designer Showhouse, to benefit A Safe Place, Inc., Nantucket, MA—**M & R Space,** PO Box 1318, Nantucket, MA 02554, 508–228–8416. **Painted surfaces,** including walls, floors and stairs—Top Ranking Painters, Nantucket, MA 02554, 508–325–4975. **Windsor chair; Early American portrait; Georgian mirror; table**—Wayne Pratt Antiques (R), 28 Main St., Nantucket, MA 02554; 508–228–8788. **Table and ceiling**



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light fixtures; architectural prints; boxes and baskets—Ca & Osgood, Ltd. (T), 1611 Merchandise Mart, Chicago, IL 60 312-670-3640. **Drapery,** fabrication by Bill Beve M & R Space, see address above. **Umbrella stand**—Le Cherche di, 1 S. Beach St., Nantucket, MA 02554, 508-228-7600.

Pages 104 and 105. Library. Designed by Ingrid L. E. Goulston The Junior League of Boston Decorators' Show House, Bos MA—**Ingrid Interiors,** 177 Tilden Rd., Scituate, MA 02 617-545-5237. **Chair**—Country Swedish (T), 55 Post Road W Westport, CT 06880, 203-222-8212. **Fabrics**—Brunschwig & Inc. (T), Boston Design Center, see address above. **Sofa; otton upholstered chair**—Martell Upholstery (T), 110 K St., So Boston, MA 02127, 617-269-6640. **Pillows**—Regina Bibb Roanoke Rd., Wellesley, MA 02181, 617-235-6158. **Lam** Blanche P. Field Inc. (T), Boston Design Center, Ste. 647, see dress above, 617-423-0714. **Screen,** Styx by Ken Kelleher (T) Ipswich St., Boston, MA 02215, 617-262-2060. **Books**—Br Book Shop (R), 9 West St., Boston, MA 02111, 800-447-9 **Painting; sculpture,** in bookcase—Charles Gallery (R), 169 N bury St., Boston, MA 02216, 617-266-1108. **Small chest**—Sp Antiques (R), 54 Washington St., Wellesley, MA 021 617-235-1700. **Rug**—Steven King Oriental Rugs, Ste. 426, Bos Design Center, see address above, 617-426-3302. **Silver tray**—M cos Antiques (R), 177 Newbury St., Boston, MA 021 617-262-0780. **Topiaries**—Tom Rogers Custom Flowers (617-350-0221. **Painted walls**—Susan Strauss, 1 Fitchburg C-129, Somerville, MA 02143, 617-625-8629.

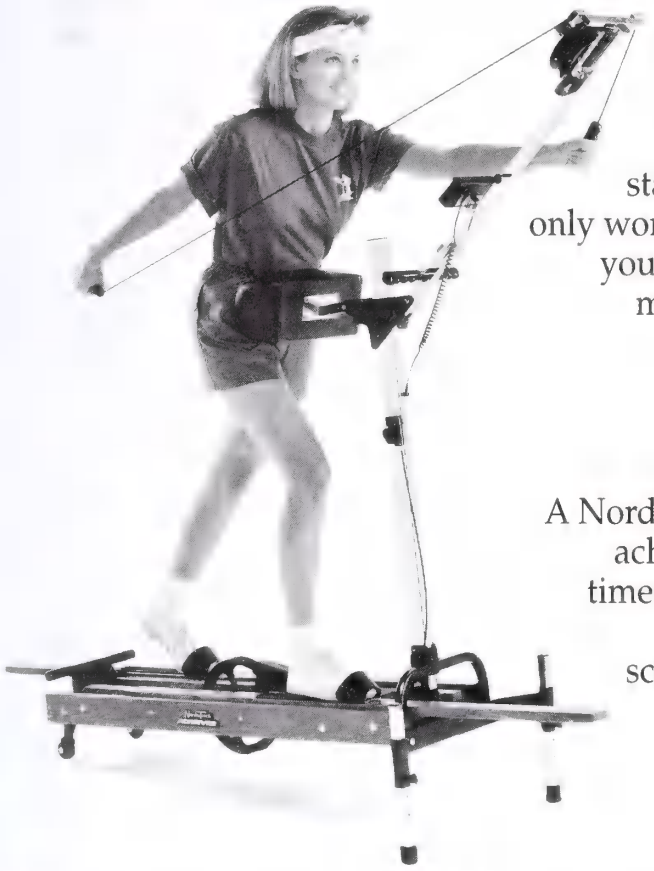
Page 105. Porch. Designed by Antony Childs for The Alexandria D orator Showhouse, Alexandria, VA to benefit the Campagna Cente **Antony Childs, Inc.,** 1670 Wisconsin Ave., NW, Washington, 20007, 202-337-1100. **Wood sofa; wood lounge chairs; lanterns; tole tables; steel curtain rods; Georges Jacob-st chairs**—designed by Antony Childs for Niermann Weeks, c/ Lambeth & Company (T), 300 D St., SW, Washington, DC 200 202-646-1774. **Lion's head stone planter**—Michael Taylor Dest (T), c/o Matches at Miley (T), 300 D St., SW, Washington, I 20024, 202-863-0333. **Tiebacks**—Katie Ridder Home Furnishi (R), 944 Lexington Ave., New York 10021, 212-861-2345.

Pages 106 and 107. Bedroom. Designed by Libby Cameron for T Kips Bay Boys' & Girls' Club Decorator Show House—**Paris Hadley Associates, Inc.,** 305 E. 63 St., New York 100 212-888-7979. **Construction**—R.C. Metell Construction (T), Sturges Highway, Westport, CT 06880, 203-245-1777. **Americ pine mantel**—Asta, Ltd. (T), 1152 Second Ave., New York 100 212-744-8120. **Painting and wallpapering**—Weidl Painting 379 Huguenot St., New Rochelle, NY 10801, 212-863-8235. **W covering,** Suellen; **curtain fabric,** on Corraggio textile fab Suellen; **shaped stool,** with stenciled calf; **tables; wall ligh standing lamps; French Empire bed; mahogany commo writing table; andirons; accessories**—Parish-Hadley Associat Inc., see address above. **Tapis d'Avignon,** carpeting—Patterson, F nn, Martin and Menges (T), 979 Third Ave., New York 100 212-688-7700. **Window valances,** fabricated by—Wainlands I (T), 351 E. 61 St., New York 10021, 212-838-3385. **Valance pai ing; ceiling stripes**—Chuck Fischer (T), 32 Union Sq. East, Stu #1217, New York 10003, 212-529-4953. **Upholstered chair**—Jo Rosselli International (T), 523 E. 73 St., New York, 212-772-21 **Upholstery fabric**—Henry Calvin Fabrics (T), 290 Division St., S Francisco, CA 94103, 415-565-1950. **Upholstery**—Mike Milillo I teriors (T), 207 E. 84 St., New York 10128, 212-744-9139. **Bron book table**—Mark Sciarillo. **Mantel clock**—Stair and Compa (R), 942 Madison Ave., New York 10021, 212-517-4400. **Fram maps,** 1770s *Plan of the City of New York,* by Bernard Ratzer— Graham Arader III (R), 29 E. 72 St., New York 1002 212-628-3668. **Ink drawing,** in gilded frame—Guy Romagn **Quilt**—Laura Fisher, Antique Quilts and Americana (T), 1050 Seco Ave., Gallery #84, New York 10022, 212-838-2596. **Travel case** Yale R. Burge (T), 305 E. 63 St., New York 10021, 212-838-40 **Empire giltwood frame mirror; 19th-c. twig box**—Objets Pl Inc. (T), 315 E. 62 St., New York 10021, 212-832-3386. **Magnif ing glass**—Chrystian Aubusson, Inc. (T), 315 E. 62 St., New Yo 10021, 212-755-2432. **Fire basket; gold plate**—Gordon Foster (F 1322 Third Ave., New York 10021, 212-744-4922. **Luggage**—T. A thony (R), 480 Park Ave., New York 10022, 212-750-9797. **Cam inkwell**—J. Dixon Prentice Antiques (R), 1036 Lexington Ave., Ne York, 212-249-0458. **Fire screen**—Danny Alessandro, Ltd. (R), 3 E. 60 St., New York 10022, 212-421-1928. **Stenciled calf,** on stool Teddy and Arthur Edelman, Ltd. (T), 979 Third Ave., Ne

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York 10022; 212–751–3339. **Matelassé coverlet and sham; black-and-white photograph; carpet balls photographs**—Fernando Bergofchea, 404 E. 55 St., New York 10022; 212–754–2187. **Robert Courtwright mask**—Gimpel & Weitzenhoffer. **Linens**—Anichini (T), 745 Fifth Ave., New York, 10151; 212–752–2130. **Bed pillows**—Pillowtex. **Pillow filling**—Hoechst Celanese. **Telephone**—Ultimate Sound and Installations (T), 91-01 108 St., Richmond Hill, NY 11418; 718–441–6161. *Dressing Room:* Designed by Mark Zeff for the Interior Visions Showhouse and Gardens, to benefit the National Council on Alcoholism and other Drug Addictions/Westchester Inc., Rye, NY—**Mark Zeff Consulting,** Interior design, architecture, furniture, 125 W. 86 St., New York, NY 10024; 212–580–7090. **Desk; rug; magazine rack**—by Mark Zeff Design, see address above. **Drapery**—by Maury Shore, 1056 Washington Ave., Bronx, NY 10456; 212–993–0200. **Trimmings**—M&J Trimming (R), 1008 Ave. of the Americas, New York 10018; 212–391–9072. **Faux painting**—Tromploy Inc. (T), 119 W. 25 St., 11 Fl., New York, 10001; 212–366–5579. **All other furniture**—Sandra Long (T), 18 E. 33 St., New York 10016; 212–689–3437. *Trellis room:* Designed by Bunny Williams for the Interior Visions Showhouse and Gardens, to benefit the National Council on Alcoholism and other Drug Addictions/Westchester Inc., Rye, NY—**Bunny Williams Inc.,** 4 E. 77 St., New York 10021; 212–772–8585. **Contracting,** preparation and painting of trellis and ceiling—Conlon Contractors Inc., 2916 St. Theresa's Ave., Bronx, NY 10461; 203–869–4217. **Decorative painting,** on sisal and ceiling—Mark Gigho, 233 Elizabeth St., #21, New York 10012; 212–431–8926. **Sisal rug**—Patterson, Flynn & Martin (T), 979 Third Ave., New York 10022; 212–688–7700. **Leaf chandelier; breakfast table; chairs**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–772–2137. **Pair of white painted columns; plant stand; pair of green painted column lamps; metal trellis console with marble top**—Treillage Ltd. (R), 418 E. 75 St., New York 10021; 212–535–2288. **Pair of green ceramic urns; majolica china**—J. Garvin Mecking, Inc. (T), 72 E. 11 St., New York 10003; 212–677–4316. **Green linen fabric**—Decorators Walk (T), 979 Third Ave., New York 10022; 212–319–7100. **Tableware**—Pottery Barn (R), Mail Order Dept., PO Box 7044, San Francisco, CA 94120–7044; 800–922–5507. **Table linens**—Bergdorf Goodman (R), 1 W. 57 St., New York 10019; 212–753–7300. **Lampshades**—Lee Garvey, 1297 Third Ave., New York 10021; 212–288–1974. **Upholstery**—A. Schneller & Sons, 129 W. 29 St., New York 10001; 212–695–9440.

Page 108: White living room: Designed by **David Ramey, ASID** for The Napa Valley Designers Showhouse, Napa, CA, to benefit the Queen of the Valley Hospital—David Ramey, ASID, 2734 Oak Road, #102, Walnut Creek, CA 94596; 510–932–4376. **Chaise**—McGuire Inc. (T), 151 Vermont St., San Francisco, CA 94103; 415–986–0812. **Table,** corkscrew; **table,** between chaises—The Pace Collection, Sloan/Miyasato (T), 2 Henry Adams St., San Francisco, CA 94103; 415–431–1465. **Floor lamps**—Phoenix-Day. **Wire basket**—Wroolie-Lopresti (T), 101 Henry Adams St., San Francisco, CA 94103; 415–863–8815. **Fabric,** white cotton sateen—Decorators Walk (T), 101 Henry Adams St., San Francisco, CA 94103; 415–626–9400. **Trompe l'oeil; pictures,** Georgia O'Keefe prints framed by—Jim Reedy, 2325 Third St., #331, San Francisco, CA 94107; 415–621–7121. **Upholstered chairs**—John Logvy & Co. (T), 3001 19 St., San Francisco, CA 94110; 415–647–6433. **Metal leaf chair**—Thema Rosetti, 875 Harrison St., Hopland, CA 95449; 707–744–1125. **Sofa; ottoman**—Kroll Furniture (T), 1810 Harrison St., San Francisco, CA 94103–4289; 415–621–7500. **Leather upholstery,** on ottoman—Contemporary Hides (T), 101 Henry Adams St., San Francisco, CA 94103; 415–863–4933. **Sisal**—Floor Designs (T), 25 Rhode Island St., San Francisco, CA 94103; 415–626–1005. **Floor**—Renaissance Floor Inlays (R), 1555 Yosemite Ave., #39, San Francisco, CA 94124; 415–822–3379. **Rocking horse**—The Platt Collection (T), 101 Henry Adams St., San Francisco, CA 94103; 415–864–0466. **Flower arrangements**—Efflorescence (R), PO Box 2483, Yountville, CA 94599–2483; 707–963–9146.

Page 109: Dining room: Designed by Terry Knisely and Eugene W. Montgomery III for The Baltimore Symphony Decorators' Show House, Baltimore, MD—**T.L. Knisely Interiors,** 1911 E. Market St., York, PA 17402; 717–757–2555. **Table**—Spectrum, Ltd. (M), 300 L St., NE, Washington, DC 20002; 202–544–5444. **Chairs; console; bow-front chest; chandelier; star wall sconces; rod finials**—Niermann Weeks (T), 2152 Renard Court, Annapolis, MD 21401; 410–224–0133. **Mirror**—Friedman Brothers (T), 9015 Northwest 105, Medley, FL 33178; 305–887–3170. **Drapery material,** off-white linen—Duralee Fabrics, Ltd. (T), 1775 5th Bay Shore, NY 11706; 516–273–8800. **Tassels on drapery** signed by T.L. Knisely Interiors, see address above. **Crown mol and ceiling medallion**—The Decorators Supply Corp., 3610–3612 South Morgan St., Chicago, IL 60609; 312–847–6 **Antique finial**—J. Garvin Mecking (T), 72 E. 11 St., New 10003; 212–677–4316. *Family room/study:* Designed by Mi Moore for The San Francisco Decorator Showcase, San Fran CA to benefit University High School—**Michael Moore De** 2100 Jackson St., San Francisco, CA 94115; 415–567–7955 **and club chairs,** reproductions of Jean-Michel Frank designs **toman; glass tables,** Pompeii glass; **gilt twig chair,** in Hermè scarves; **mirror,** Broesche. **leather chair,** Bergère—Mike Furn (R), 2142 Fillmore St., San Francisco, CA 94115; 415–567–2 **Writing desk; chaise; folding bench; silk scarves** (on gilt chair); **carved lion's head chair; throw pillow; throw,** mink; **leather,** on bergère; **accessories,** leather, crystal and equo an—Hermes (R), Union Square, 212 Stockton St., San Franc CA 94108; 415–391–7200. **Millwork,** custom for library—Bolli Canyon Cabinets (R,T), 5826 Brisa St., Ste. A, Livermore, 94550; 510–373–8411. **Photographs**—The Fraenkel Gallery (R Geary St., San Francisco, CA 94108; 415–981–2661. **Large cera pieces**—The Rena Bransten Gallery (R), 77 Geary St., San Fra co, CA 94108; 415–982–3292. **Lion's head chair; melon t Cameron column; Han dynasty lamp**—Therien & Co. (T 411 Vermont St., San Francisco, CA 94107; 415–956–8850. **tiles,** on sofa, club chair and ottoman—Henry Calvin Fabrics 151 Vermont St. #2, San Francisco, CA 94103; 415–565–1 **Faux finishes**—Willem Racke (R,T), 837 14 St., San Francisco 94114; 415–252–1341.

Pages 110 and 111: Loggia: Designed by Richard Plumer and G Powell for the American Red Cross Designers' Showhouse, Palm Beach, FL—**Richard Plumer Design,** PO Box 4572, Palm Beach, FL 33402, 407–622–8116. **Green rattan furnitu** from the Richard Plumer collection, see address above. **Uphols fabric,** Havana, Rose Cumming Chintzes—through Turner Gr berg (T), 1855 Griffin Rd., Ste. B476, Dania, FL 33 305–925–8303. **Sisal,** Sea Grass Matting—Mark Rosenfeld As ates (T), 2990 Griffin Rd., Ft. Lauderdale, FL 33312; 305–981–3

112 HOUSE AND FAMILY GROW TOGETHER *Pages 112 to 117*

Architect: **Alfredo De Vido,** FAIA, Alfredo De Vido Associates, A tects, 1044 Madison Ave., New York 10024; 212–517–6100. *Lan architect:* **Alfredo & Catherine De Vido**—see address above and **mund D. Hollander, Edmund Hollander Design,** 21 E. 4 New York 10003; 212–473–0620. *Contractor:* **Pole 10 Construct** Box 381, East Hampton, NY 11937; 515–324–0623. *House size:* 1 sq. ft. *Lot size:* 300' x 300'. *Exterior materials:* Wood frame, wood gles. **Roof:** Wood shingles. **Stain:** Dark gray stain #0147—Sa Cabot (M), Inc., 1 Union St., Boston, MA 02108; 617–723–7740. *terior materials:* ¾" x 6" rough-cut cedar, exposed structure. **Insulat** Fiberglass—Owens/Corning. **Windows,** Aluminum—Acorn, 1 Westwood, Detroit, MI 48223; 313–272–5700. **Doors,** cust rough cut cedar overlayed over a hollow core door. **Floors:** ¾" **Kitchen floors,** ceramic tile—Country Floors (R), 15 E. 16 St., York 10003, 212–627–8300. **Cabinets,** designed by De Vido, cus made in oak—De Vido Associates, see address above. Manufacture Harmony Woodworkers (M), 525 W. 26 St., New York 10 212–714–2229. **Lighting,** designed by De Vido—see address ab **Hardware**—Baldwin (M), 841 E. Wyomissing Blvd., Reading, 19611; 215–777–7811. **Fireplace,** block/stone facing, flamed l stone, 12" x 12", designed by De Vido—see address above, supplie Marble Technics (M), 158 E. 58 St., New York 10 212–750–9189. *Kitchen appliances:* **Refrigerator**—Sub-Zero Fre Co., Inc. (M), 4717 Hammersly Rd., Madison, WI 53 800–222–7820. **Range**—Gaggenau (M); 800–827–4872. *Bathroom pliances:* Kroin Fixtures, Charles Square, Suite 300, Cambridge, 02138; 617–492–4000. *Living room:* **Pillow fabric,** Dakota stripe the Ralph Lauren Home Collection by Motif Designs—shown at nia's Place (T), 979 Third Ave., New York 10022; 212–355–5 Mackinaw stripe in blue; Norwegian stripe, in rainbow—China (T), 979 Third Ave., New York 10022; 212–752–5555. **R** Woodard Weave, Reading #19D, 8' x 12', $12.95 per sq. ft. (cat of rugs, $6); **hanging quilt,** Star of Bethlehem, c. 1910, pink tooth border; **Jaspé flowerpot** holding tulips—Thos. K. Woo (R), 799 Madison Ave., New York 10021; 212–988–2906. *Bedr* **Quilt,** Princess Feather variation, c. 1880—Thos. K. Woodard, address above. *Outside:* **Tablecloth,** Banquet in lime—Palais R (M), 1725 Broadway, Charlottesville, VA 22901; 804–979–3911.

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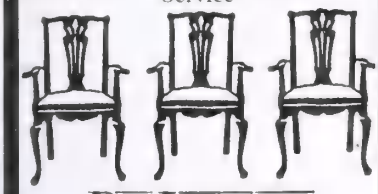
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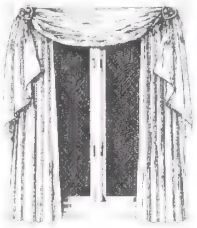
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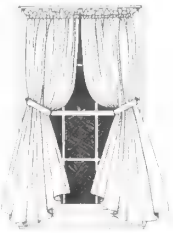
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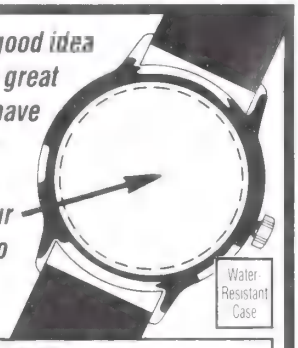
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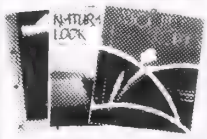
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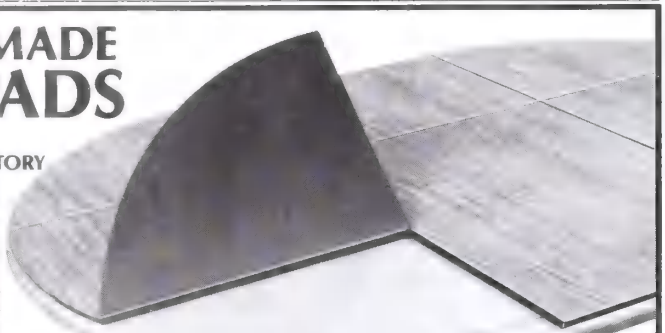
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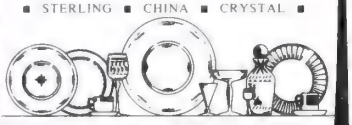
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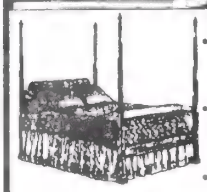
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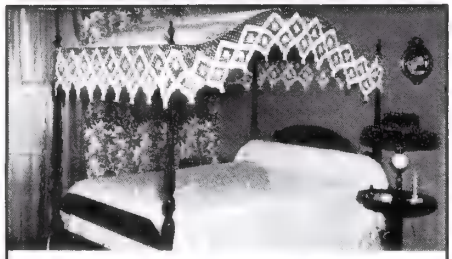
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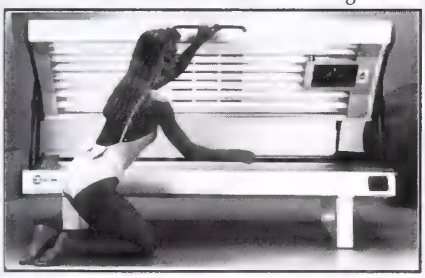
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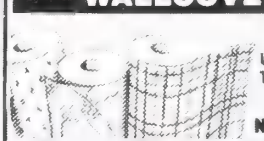
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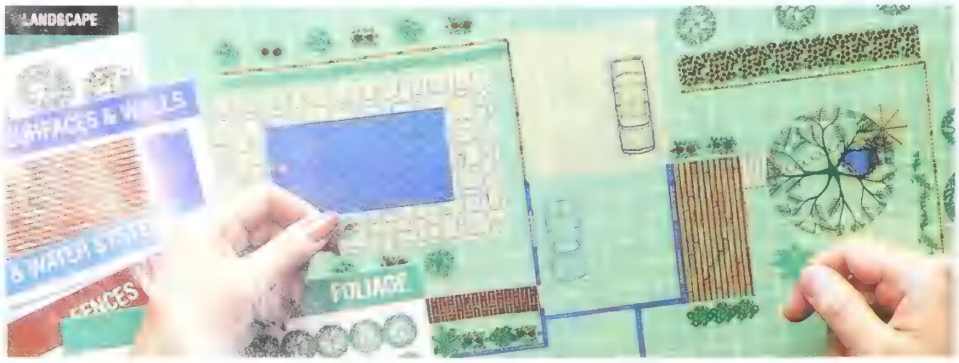
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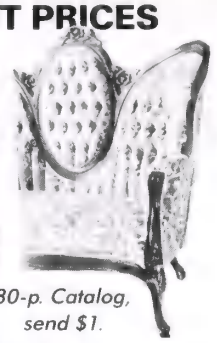
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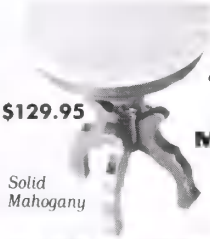
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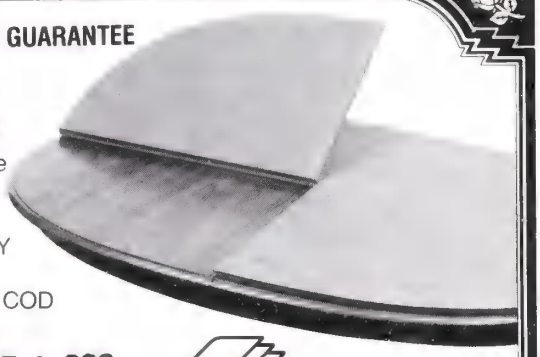
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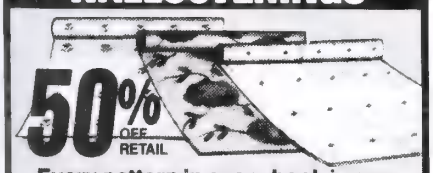
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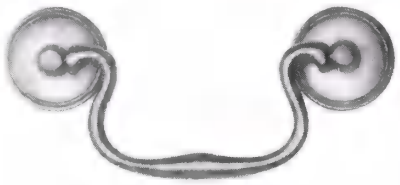
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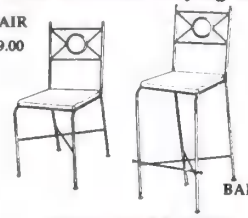
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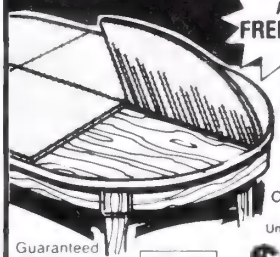


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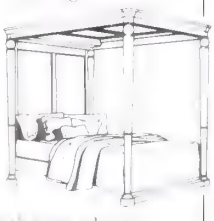
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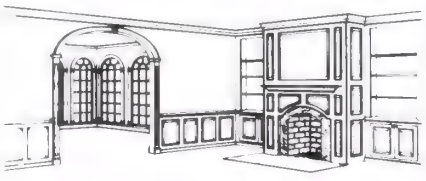


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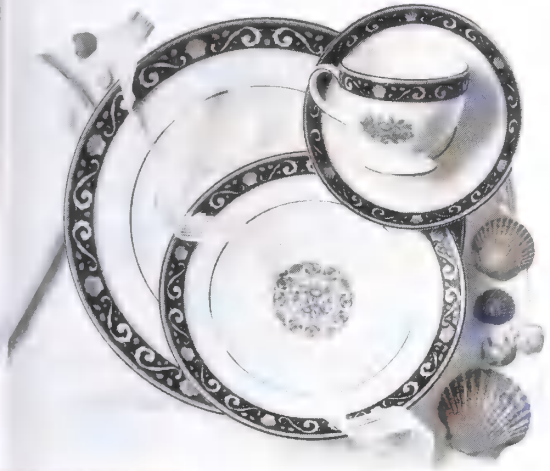
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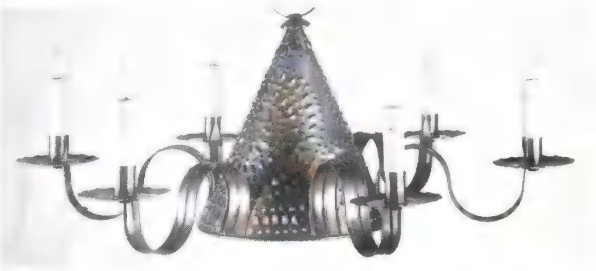
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A toast to El Admirante

TO TELL THE TRUTH, I'm not sure I care which European rediscovered America—one of my Norse ancestors or Christopher Columbus. I'm just glad someone did or where would most of us be now? And even with all the waves of discord that have surrounded Columbus and his quincentennial, I think he was a remarkable man—obviously greedy, but show me a traveler who doesn't want to bring home some kind of loot. When I travel I *always* pack a flat satchel in my suitcase, knowing full well that I will try to fill it with treasures for Thornhill.

Last February Tom and I visited the Dominican Republic where Cristóbal Colon (his name in Spanish) is still a great hero. And he should be. If "El Admirante" hadn't discovered this island on the first of his four voyages, it probably couldn't boast of having the first cathedral and the first university in the Americas, not to mention being Oscar de la Renta's birthplace.

We flew in the same day the replicas of Columbus's ships—the Niña, the Pinta and the Santa Maria—sailed into Santo Domingo, the capital of the Dominican Republic. The entire city was celebrating, with bugles and banners everywhere and schoolchildren lining the dock to visit the three small wooden ships that had left Spain three months before.

We even shared quarters with the crew, staying at the same hotel, the Nicolás de Ovando, a residence built in the early 1500s: high ceilings, old-world furniture, and not much hot water—probably the same in the 16th century.

> We flew into Santo Domingo the same day replicas of Columbus's three ships sailed into the harbor

One vignette I'll never forget was seeing three of these young Spaniards treating a little boy of the streets—and there are many in Santo Domingo—to dinner in an outdoor café. The child's velvet brown eyes were wide with excitement, his plate overflowing. The men recognized us and invited us to join them for a glass of wine. It was an invitation we couldn't resist, and together we raised our glasses to Columbus.

Because our hotel was in colonial Santo Domingo we could easily walk into the 16th century. We visited the Museum of Royal Houses, where Cortez stayed before traveling to Mexico; the Alcazar, a 22-room palace built for Columbus's son Diego when the latter was the Americas' first viceroy; and the Cathedral of Santo Domingo, the oldest cathedral in the New World. It is vast and imposing, except for one small chapel where a modern-day sailor dressed in white stands as honor guard. Here, behind a locked gate, according to local legend, are the actual remains of El Admirante.

Although Columbus failed to find as much gold as he had promised Queen Isabella, Tom and I found everything we sought at the Mercado Modelo, a sprawling public market—a hammock, small tortoiseshell boxes and a grandchild's caned rocking chair. Getting that rocking chair back to Baltimore wasn't as hard as Columbus's voyages, but it was definitely a challenge. Attendants would say, "No way, it won't fit." Then I would hold it up and say, "But it's for a *new* grandchild!" They would immediately smile and shove it into the hanging locker.

If Cole Porter were still at his piano, he might write, "You say Columbus, I say Colon, let's call the whole thing off," as many groups, including the Native Americans, have suggested concerning the 500th anniversary. There are shadows, to be sure, but Columbus let in the light. And for that, I think, we should all be grateful.

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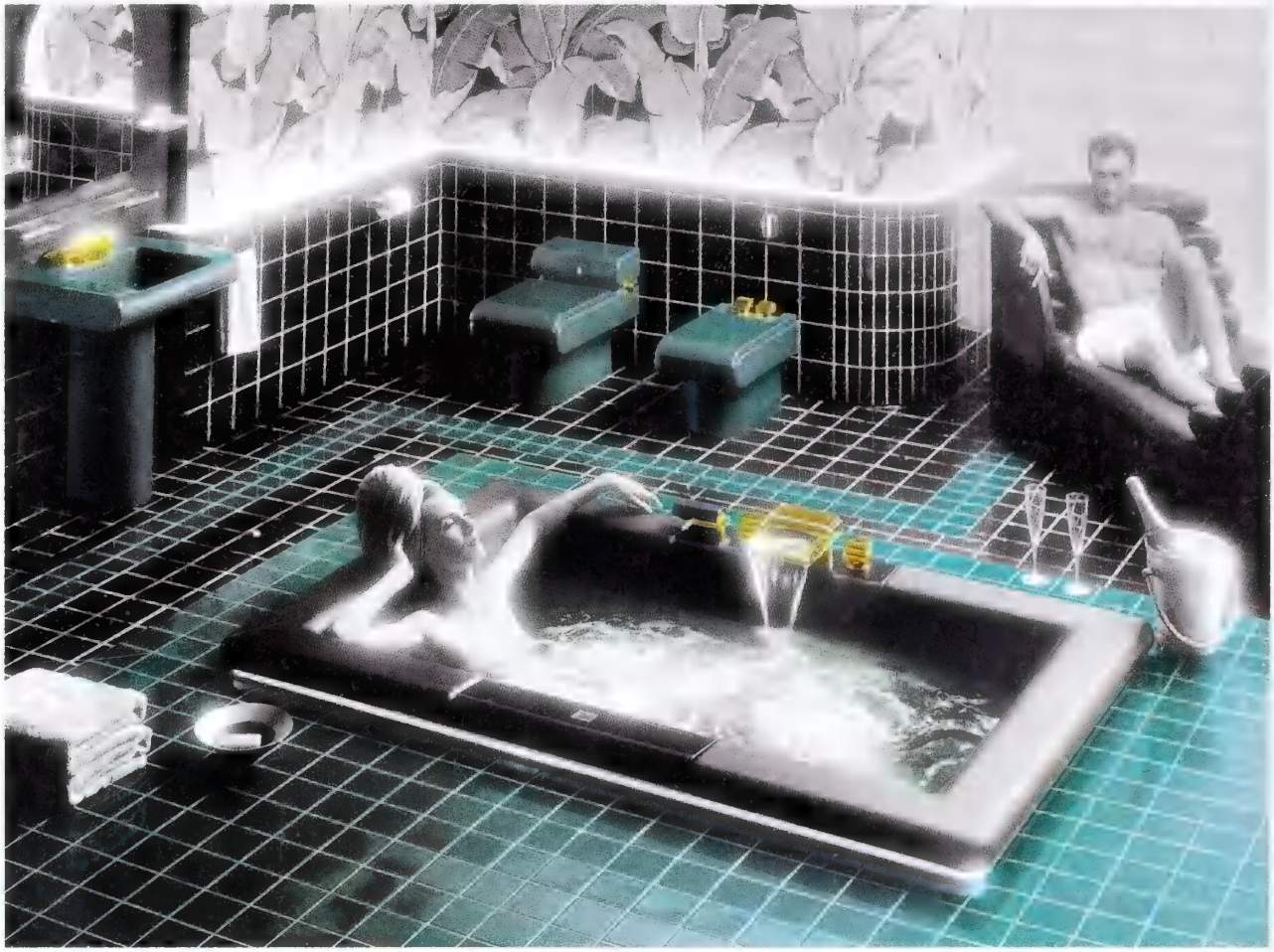


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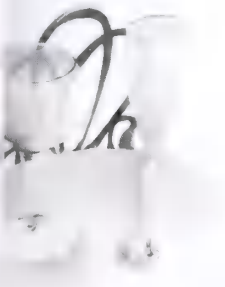
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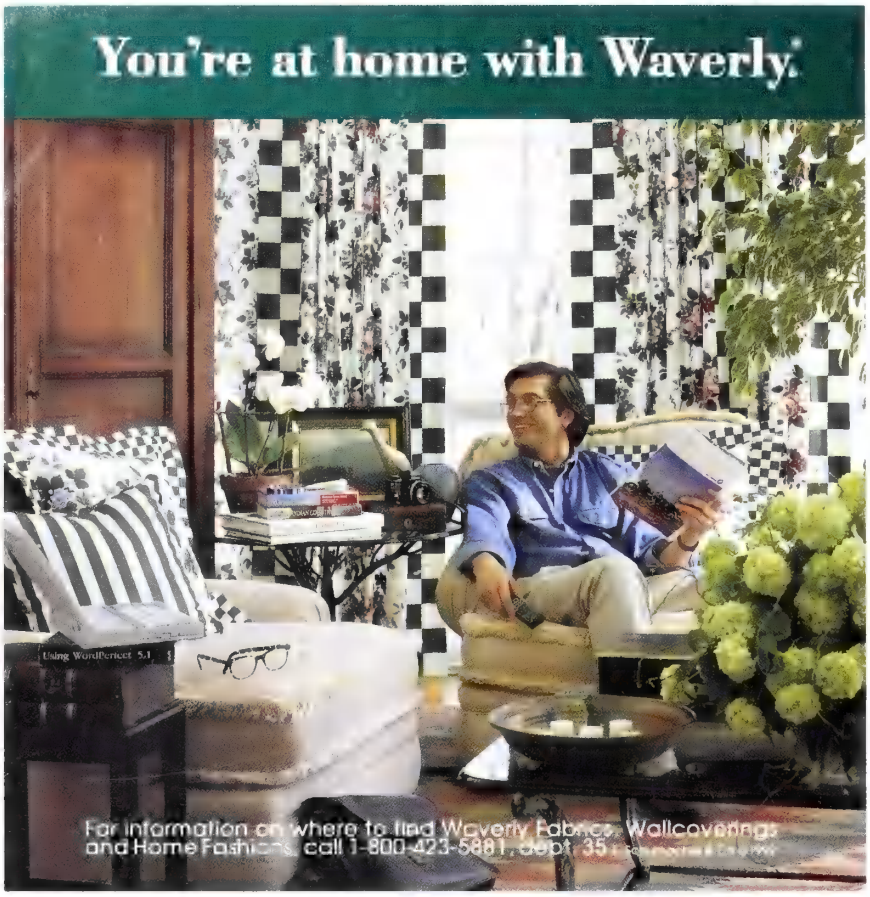
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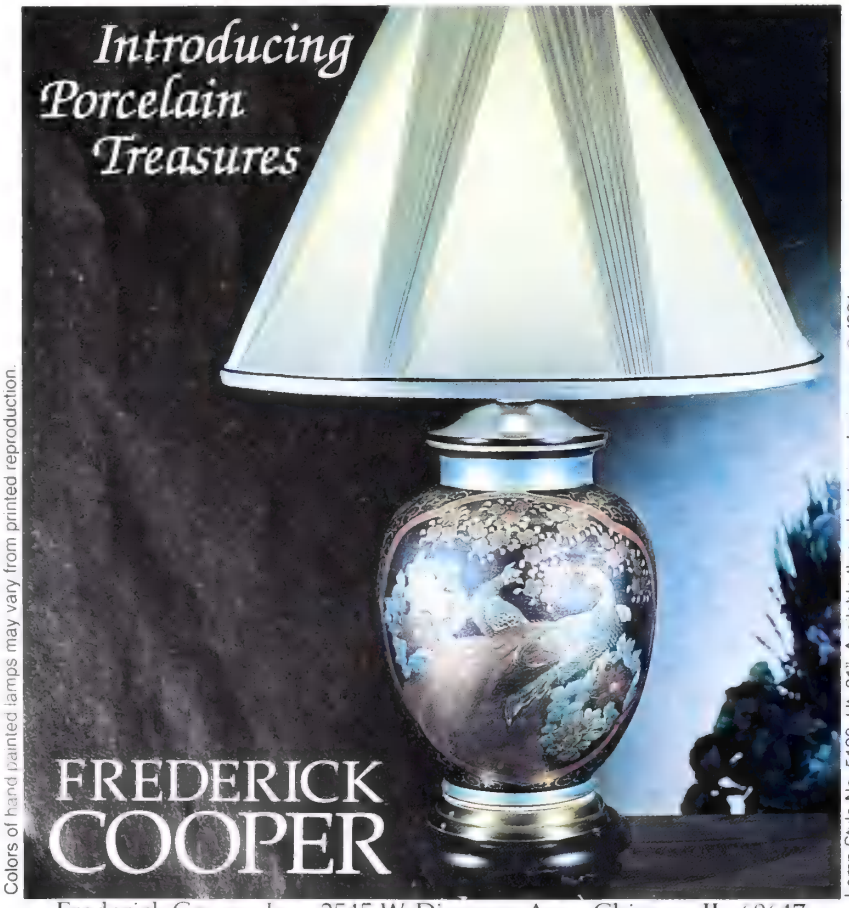


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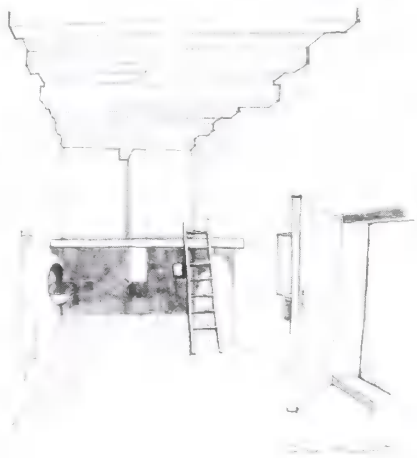
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Formentera spring



THE ISLAND OF FORMENTERA, THE SMALLEST OF the Balearics, lies off the Mediterranean coast of Spain, part way to North Africa. For three-and-a-half months in 1967 it was my home, and although I have lived in different places since—and for much longer periods of time—my stay in Formentera has come to occupy a disproportionately large space in my memory.

For one thing, it was the first time I lived in a house that was my own. As a college senior at McGill University I had lived alone in a rented room in Montreal, but this was a real house—not a suburban bungalow like the one I had grown up in but an isolated farmhouse in open country. More important, it was on Formentera where, as a just-graduated architect full of dreams and ambitions, I first experienced what Louis I. Kahn called "the essence of architecture."



It happened like this.

I had come to the Balearics in early spring, attracted to Mediterranean islands by memories of an earlier visit to Crete. I landed on Ibiza, a short boat trip from Valencia where I had left my car. It was my intention to spend several days on Ibiza and then return to the mainland and resume my journey. This was my *wanderjahr*. After graduation, I had worked for seven months in a Montreal architect's office, had taken a freighter from Quebec City to Hamburg, and had traveled from there through Holland and France to Spain. After Ibiza, I had vague plans to drive to Greece.

Ibiza was a disappointment. The tall stucco houses surrounding the harbor were attractive, but the narrow, climbing streets were packed with visitors, many from the cruise ship anchored offshore. This ancient fortified town founded by the Carthaginians and invaded and occupied in turn by Romans, Vandals, the Byzantine empire, Normans, Arabs, and lastly Catalans, was now firmly in the grip of G man and English tourists, judging from the fashionable shops restaurants. It was not what I was looking for.

It was early Saturday morning and I thought of how I would the rest of the day until I could catch the overnight ferry back to lencia. I walked down to the harbor and al the stone quay. There were several boats tie to rusting bollards, and a holiday crowd: tow people, tourists, fishermen, yachtsmen. Ou the corner of my eye I caught sight of a striking girl. She wore loose, patterned clot and strode purposefully down the quay, long, fair hair streaming behind her. She cert ly didn't look Spanish. Perhaps a Californian Swede? She had the aplomb of beautiful wo everywhere.

I watched her turn and jump aboard a l motor launch. When I reached the launch I there was a battered, hand-painted sign attac to the handrail: M/N JOVEN DOLORES IBI FORMENTERA 17 PESETAS. It was a ferryb apparently going to somewhere called Formentera—which coul be far since it cost about a dollar. I had no intention of approach the beautiful Californian—I was too shy for that—but the scr *Young Dolores* appealed to me: It was exactly the sort of boat tou would avoid. I too jumped aboard, carrying a canvas bag with my longings. Five minutes later, the launch headed out of the harbor turned toward the low, gray headland of a small island.

This was only the first of several chance events that day. After boat docked at a rather forlorn wharf, I decided to find a vill where I could get something to eat and a room for the night. Th was no bus or taxi (in fact, there was only a handful of cars on


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ntera), and most people simply walked away, including the ful Californian, whom I never saw again. I bought a soft drink stall and set off up the road.

island was flat and extremely rocky, and the only vegetation ed to be cactuses and occasional olive groves. There were walls everywhere, and many isolated farmhouses, but nothing oked like a village. (The chief village of the island—San Fran- Javier—was actually nearby, but I had taken a wrong turn.) oad was dusty and the March sun unexpectedly hot, and nore than an hour I became tired and sat down. My adventur- ood was flagging.

w two people approaching; they must also have come on the n. We exchanged greetings. Michel and Maryvonne were ns. His surname was Mendès-France, a famous French family; I earned that he was the son of the ex-prime minister. I spoke h, and perhaps because of the l language (and French, the lan- of diplomacy, is particularly to socializing), or through po- ss, they invited me to join them. were heading for a beach which ad been told was nearby.

the end of the afternoon we to a bar in a hamlet called San ndo. Michel was to meet some h acquaintances here who had ed a house nearby for a month. old me they had changed their s. Perhaps I would be interested, d offhandedly; I don't think he erious. But I was. Through fatalism—or was it just laziness?—I rawn to Formentera. Anyway, I had no pressing commitments his austere landscape appealed to me.



early evening the friends arrived, a deal was struck, and I become a householder. I invited Michel and Maryvonne to with me—it seemed like small repayment for their mediation—hey did so for two days before leaving. When I returned home seeing them off on the motor launch to Ibiza, I had a brief ent of panic—What was I doing in this desolate place? Alone. e in my house.

he interior was dark, lit only by candlelight. (There was no elec- y on the island, except for a few public buildings that had gener- .) There was very little furniture: several Lilliputian chairs, a cou- of benches that did double duty as tables, and the bedsteads. te walls, devoid of adornment, completed the decor. To most le it would have appeared spartan and bare, but to a young archi- who admired Le Corbusier and had been trained in the severe etic of modernism it was perfect.

truth, it was probably the architecture of the Formentera houses than anything else that had precipitated my decision to stay. It was not picturesque in the way of the white, sculptural villages of Aegean islands, or dramatic like the steep hillside constructions of Portofino. But I always found the picture-postcard beauty of such places slightly intimidating. The plain stone houses of this stony island were different. They had a quality that was found in the best of Hemingway's writing—which is what had brought me to Spain in the first place. Like Hemingway's stories, the Formentera houses were spare and unsentimental but oddly affecting.

This appeal was derived from clarity rather than contrivance, from satisfying function rather than from adding embellishment. The house I was in—my house—was almost childishly simple. The square plan was divided in two by a wall that supported the roof ridge. On one side was a long room resembling a medieval hall with a huge fireplace at one end; the space on the other side of the wall was further divided to make two equal rooms for sleeping. Outside there was a porch, and off it an outbuilding containing the kitchen—a small, windowless room with some metal plates and utensils, and a kerosene stove. One wall of the kitchen was dominated by a huge bread-making oven that I never dared to try.

I had a brief moment of panic. What was I doing in this desolate place? Alone

The materials and construction were equally straightforward. The thick stone walls—thick enough to contain cupboards and niches—were plastered and whitewashed, inside and out; they were surmounted by a shallow, clay-tiled gable roof. The natural bedrock, which was at the surface, provided both foundation and floor. The small windows had no glass, only shutters; a pair of sturdy wooden doors led into the large room.

From the owner, a middle-aged woman to whom I paid the rent, I learned that the house was called C'an Pep Ferrer and had been built in 1884 by settlers from the mainland. It was basically a version of a common Catalan farmhouse, and was distinguished from the older houses of Formentera chiefly by its use of a pitched roof. The older houses, which dated from as early as the 16th century, had flat roofs. A curious feature of these houses was that different rooms had ceilings of different heights, the largest room being the tallest. This produced a staggered effect on the exterior, as if the houses >



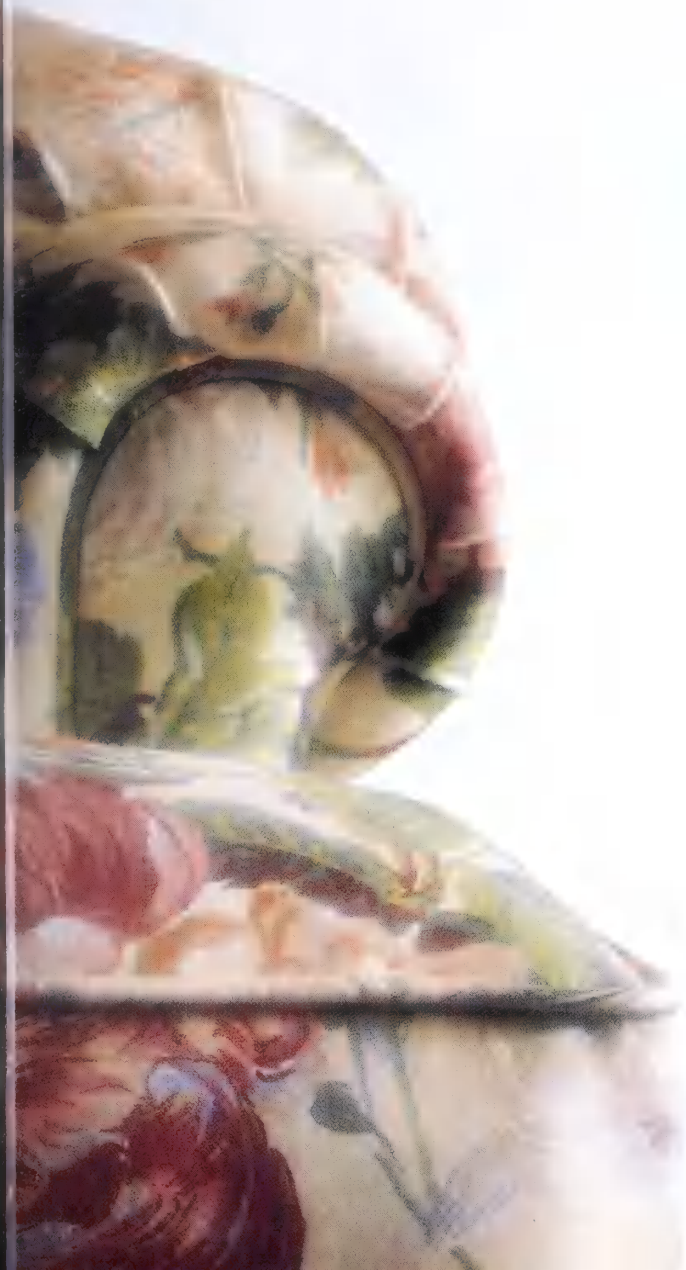
It comes as a sofa, a sleep sofa, a loveseat, and a surprise.

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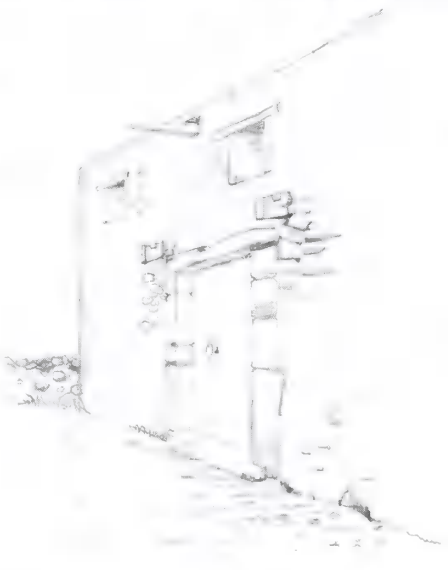
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were assembled from different-sized boxes. They reminded me of some Cubist paintings.

Flat roofs in traditional buildings, whether in Casablanca or Taos, are always an indication of a lack of rain. This was the case with Formentera. Despite the fact that the Romans had named it Frumenteria, or "place of grain," through erosion and weather changes the island has become rocky and dry. In 1235, just after Spain took Formentera from its Arab occupiers, it was completely depopulated by a drought and remained so for almost a century. Throughout the Middle Ages Formentera suffered periodic abandonment. The last great drought had been in 1823, and had destroyed the vineyards as well as all the crops. Dry weather was a particular problem for the inhabitants because they depended on the scant rainfall for their water supply; there were no springs or streams. Each house had an underground cistern, laboriously carved from the solid bedrock.

The Formentera houses fascinated me. They looked so simple, yet the longer I stayed there the more I grew to appreciate their somber beauty. What was it that made them feel so right to be in? They were all more or less similar—the roof shapes were the chief difference—yet each house had its own character. This was not architecture as I had been taught it; there seemed to have been no interest in originality. Nevertheless, as an architect I could not help but admire the results. I even started to admit to myself that these untutored builders might be able to teach me a thing or two.



Ian Macinnes

A door was just wide enough and high enough for a person. The houses were a sort of architectural clothing

But what? I was beginning to feel that there was a secret here to be unraveled. I started to walk around the island, sketching the old buildings, many of which were abandoned. I asked questions in my broken Spanish and made notes about construction methods and materials and island history. One house, called Es Castell, resembled a little fortress, with [illegible] tiny apertures. Pedro, the owner, told me that it had been built in the 16th century to resist the periodic raids of Berber pirates. Two hundred years later, Spanish military engineers built five circular stone towers that dotted the coast of the island and served as platforms for signal fires to relay advance notice of approaching pirate ships to Ibiza.

I also made measured drawings of the houses: plans, cross-sections, facades. It was while doing this that I came to realize that there was an underlying order to the size of things. Everything in the house, whether it was the width of the door, or the height of a window, or the depth of a niche for storing water jugs, was dimensioned according to its function. A door was just wide enough and high enough for a person to go through, and no more. Ceilings were ten feet in the main room, eight feet in the bedroom, seven feet in the kitchen; niches were at different heights, depending on their function. A low wall beside the outdoor porch made a convenient place to sit. It was as if the houses had evolved over the centuries to fit the activities of their human occupants and become a sort of architectural clothing. This was my small discovery: that the essence of architecture—or at least of this architecture—was nothing less than its humanity.

As a student I had built cardboard models and made abstract drawings, but in Formentera I realized that buildings were always an intimate part of a particular place. Or, as I wrote in my diary, "The rock upon rock, a house. To build a house means to rearrange the rocks, and from the rearrangement, shade, coolness, rest. But remember that 'house' meant something to the Formentera fishermen—antagonists of the sea, of the pirates, of the sun—that it cannot mean for me."

By this time, the month I had decided to spend on the island had come and gone; it never occurred to me to leave. My lease ended and I moved to another house and continued my sketching and measuring. I met a Parisian who owned a piece of land on the island and who commissioned me to design a small house, which allowed me to put some of my new architectural lessons into practice. I took up wood-sculpting. I made friends with a British painter and through him met other expatriates. I fell in and out of love with a willful Frenchwoman.

Eventually, my Formentera spring came to an end. I had to force myself to leave lest I stay forever. The motor launch took me to Ibiza and I retraced my steps to Valencia (where, of course, my car had disappeared) and thence to Paris. The journey back was uneventful.

Witold Rybczynski is the author of Home *and* Waiting for the Weekend; *his new book,* Looking Around: A Journey Through Architecture, *is being published by Viking this November. He teaches architecture at McGill University in Montreal and lives with his wife in a house that they built with their own hands.*

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Contemporary furniture today can mean anything from quirky handcrafted pieces to well-tooled modern classics

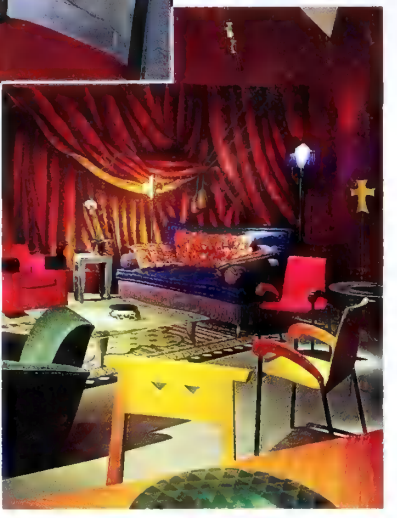


STEELING HOME: The sculptural stainless-steel chair by Mexico City's Kirsti Alopaeus (above) works indoors or out, $995. *From Alopaeus: 804–565–1156.*

JUST EXPANDED: Limn, San Francisco's eleven-year-old emporium of sophisticated modern furnishings, now has a second store with 30,000 square feet of showroom in a loftlike space (three views, right). The vignettes are created by the store and the manufacturers it features—among them B&B Italia and Georgetti. *Limn Company, 290 Townsend St.; 415–543–5466.*









TOUGH-LOOKING but surprisingly comfortable: the armchair (left) has a steel frame, angled cherry wood slats and a rubber doormat for a seat, $600. *From SHA di: 213-739-0703.*

FOLDING FRIEZE: An enlargement of a photograph of three muses (right) is printed on linen-covered screen, $6,300. *From Visual Culture: 212-533-4400.*





THE CHARM of the picket fence comes indoo in a birch-frame screen (left) with flakeboard panels coated with colored plaster, $2,570. *From Zivari Design: 718–596–0274.*



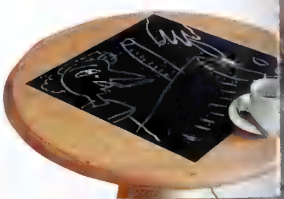
A SPIRAL TOP of glass and steel (left), $400, is paired with an hourglass-inspired tab base, $300. *From Paul Balleu: 718–599–4492.*

CONCAVE and convex tables (below) have great lines. Ferroconcrete inlay top in black, copper or bronze finishes, $120 each. *From Enos Metal Works: 415–822–1665.*

DOODLE while you sip your morning coffee at a Balt birch-topped bistro table



(below) with blackboard center and steel cone base, $390. *From P.H. Lowell: 201–927–1646.*



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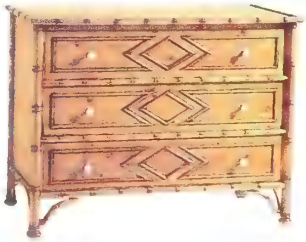
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ANTIQUE-looking fabric (above) can be used as a sofa shawl or to make curtains; a finished panel measuring 61 by 109 inches is $475. *From Coraggio Textiles, through designers: 212–758–9885.*



EXOTIC CHEST (above) of turned pine looks like bamboo, about $2,000. *From Grange Furniture, through designers: 212–685–9494.*

TREASURES IMPORTED from India, or just having that Anglo-Indian look, fill the New York shop of Raphael Serrano (below left): antique chaise made of nudan wood, $5,000; pillows covered in handwoven silk, $250–$450. *At Raphael Serrano: 212–754–3342.*



GOLD STAR: A classic lamp is covered with hand-painted stars and sports a fabric shade (above left), $89. *At Rich's: 404–392–4612.*



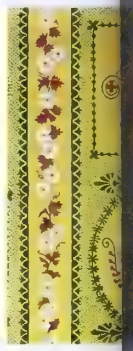
CHARMING CHARACTERS from Alice in Wonderland act out their parts on 100 percent cotton fabric (below left) by Jane Churchill, $48 a yard. *From Cowtan & Tout, through designers: 212–753–4488.*



SERVE HOT COCOA or organize the household bills on the painted butler's tray with stand (above), $995. *From the Farmhouse Collection: 208–788–3187.*

SWEDISH CRAFTSMEN give the Louis XVI style a look both pretty and exuberant, as with the sconce (right) by Poul Christiansen, $425. *From Maud Hendler: 201–912–8128.*

JUST OPENED: The home furnishings gallery in San Francisco's Wilkes Bashford department store (below center) stocks everything from putti plates by Carlo Marchiori, $300 each, to a wicke chair inspired b the late decorator Michael Taylor, $670. *At WilkesHome 415–986–4380.*



MORE VIBRANT than you might expect, wallpaper from the Colonial Williamsburg collection has authentic bright colors (right), $85 a roll. *From Schumacher, throug designers: 800–552–9255*



SOFTLY FADED furnishings that look like they came fr an English country house can be found at a Santa Monica shop (below right): bookca $900; Gothic table, $525. *At Hamby Furniture Design: 310–453–1309.*







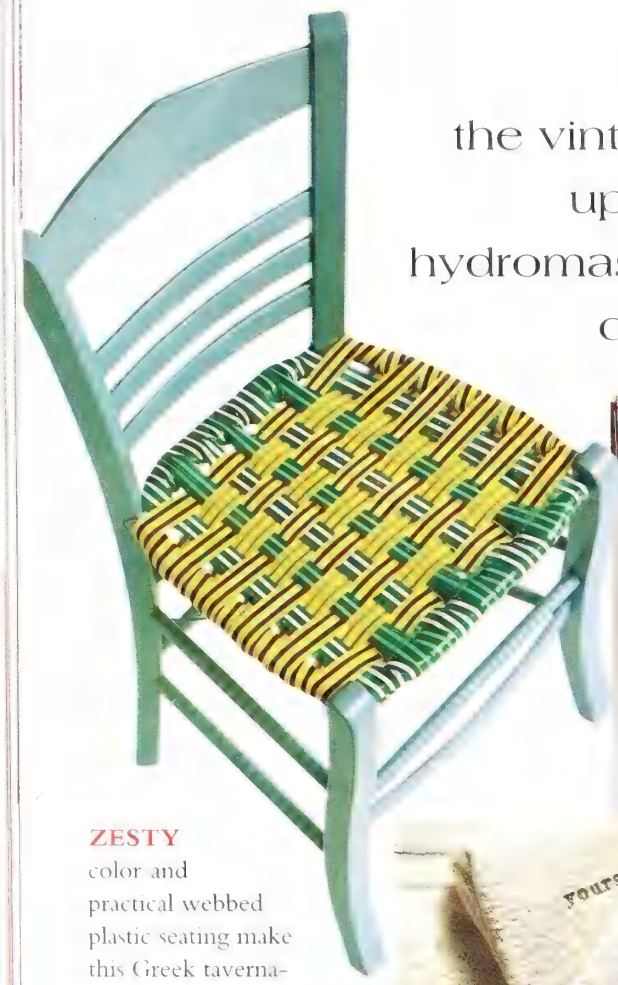


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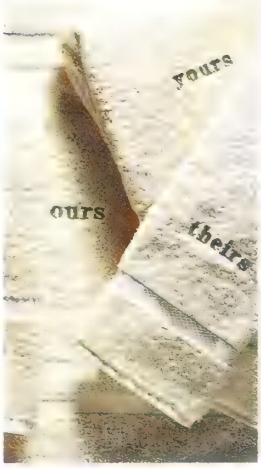
LENOX CHINA AND CRYSTAL, LAWRENCEVILLE, N.J. 08648 ©LENOX 1990.

Whether you lean toward the vintage charm of antique faucets or the up-to-the-minute luxury of a hydromassage shower, new accessories can make your bath a pampering place



ZESTY
color and practical webbed plastic seating make this Greek taverna-style chair (above) a natural for the bath, $255. *At Ad Hoc Softwares: 212–925–2652.*





EMBROIDERED
cotton bath and hand towels (right), $15 to $27. *From The Pasanella Company: 212–242–2002.*



SAFER SHOWERING,
courtesy of a wall-mounted nylon fold-up seat (right) with base plate, $809. *From HEWI: 717–293–1313.*

STOW-AWAY
storage is a boon to small bathrooms. The chrome towel rack on wheels lies flat against the wall when not in use, then opens to air-dry towels (left), $335. *At Ad Hoc Softwares: 212–925–2652.*



RETURN TO THE ELEGANCE
of porcelain-handled fixtures with a reproduction chrome faucet set (right), $209. *The Antique Hardware Store, 800–422–9982.*

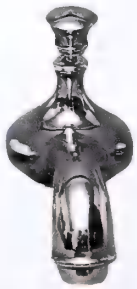
GLEAMING
stainless-steel canisters by Alessi (center) bring order to bathroom chaos, $145 each. *At Lee's Studio: 212–581–4400.*

FROM ENGLAND:
Bone china soap dish and brass holder (below) from the prestigious Czech & Speake, $255. *At The Bath Shop at Howard Kaplan: 212–674–1000.*



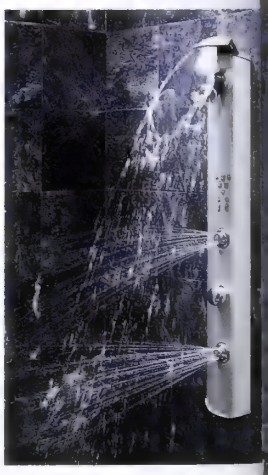


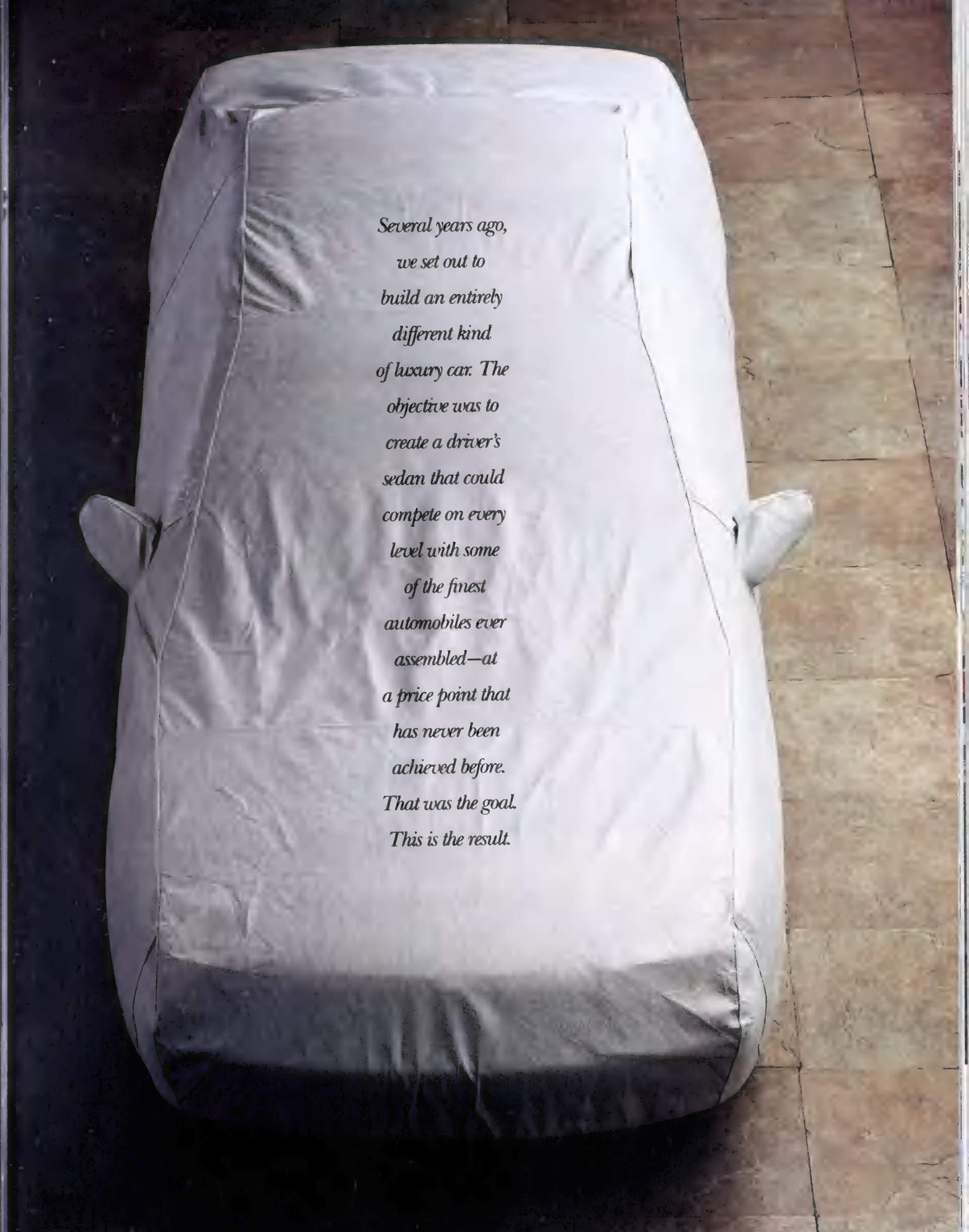




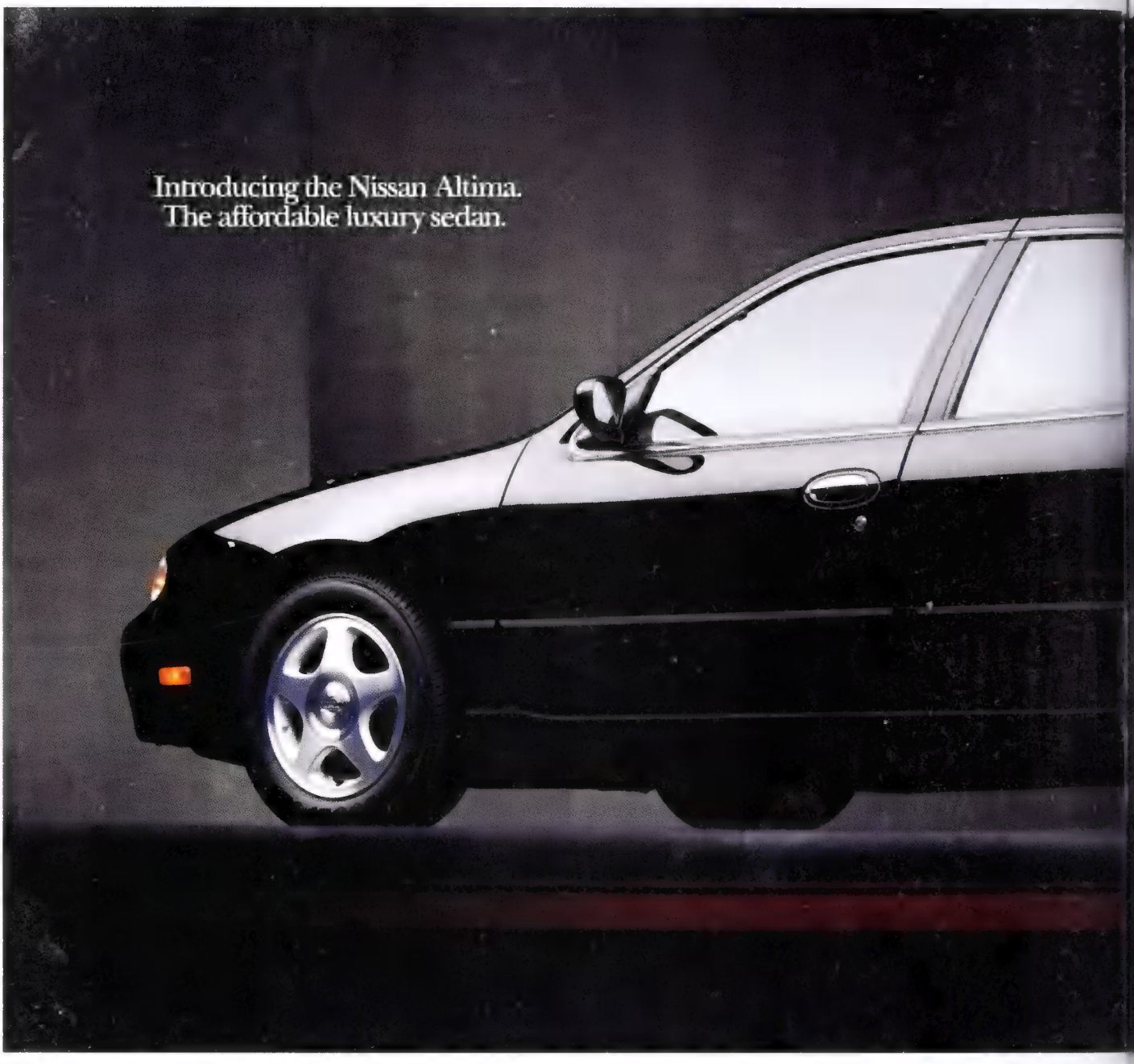
THE MINIMALIST
basin (center) of tempered glass has a chrome faucet by Nost, $3,695. *From Hastings Tile & Il Bagno Collection: 516–379–350*

TRANSFORM
a shower into a spa with Kohler's new Mastershower tower (below), featuring "waterfall" and conventional showerheads and two pulsating and oscillating body sprays with variable speeds, $2,500. *From Kohler: 800–4–KOHLER.*





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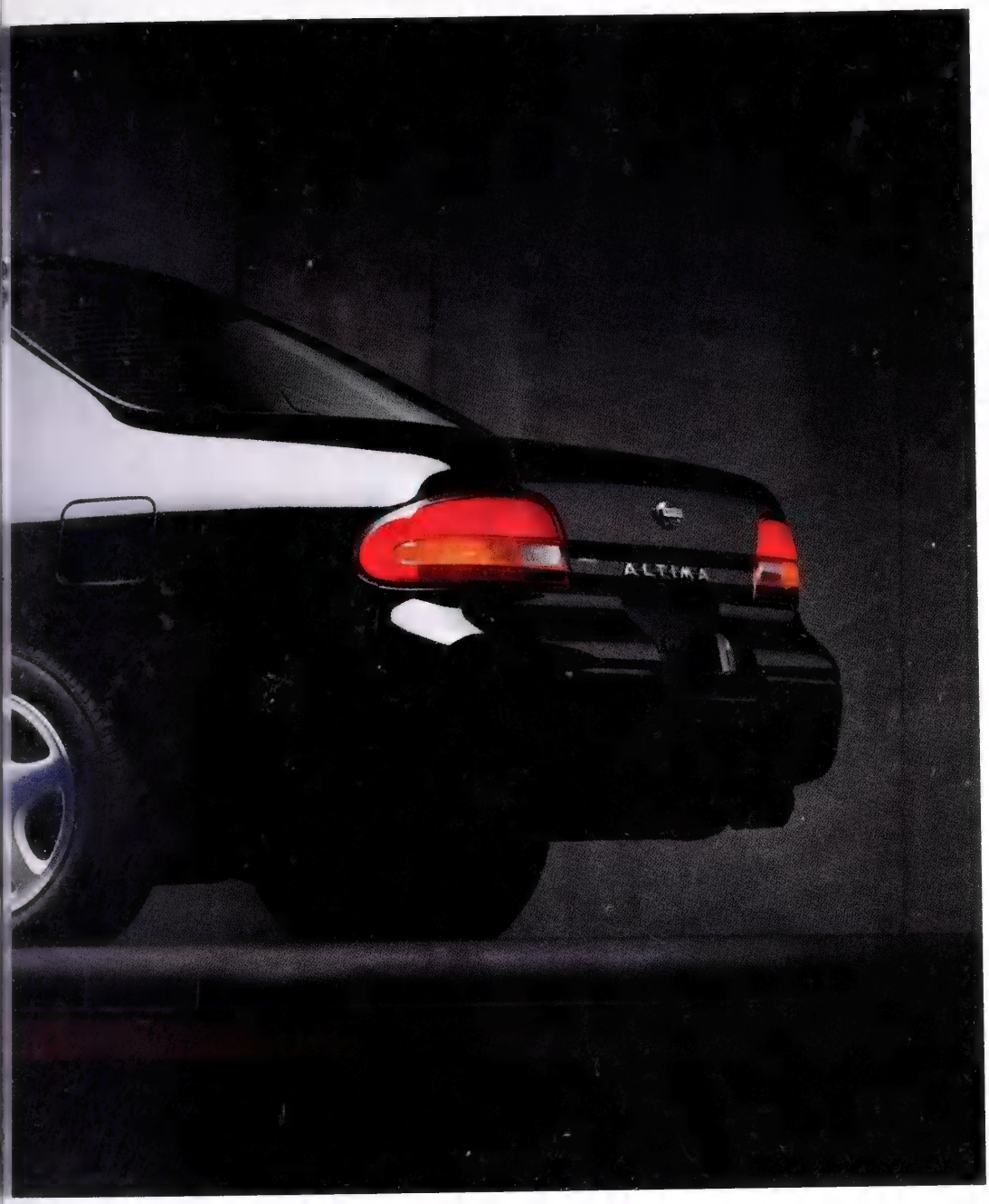
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and an optional leather trim interior—to name just a few.

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lacquered fiberboard ıe has cutout , moons and swirls ıt). It's 30 inches iameter, $195. *At Lee's lio: 212–581–4400.*



OOTH SKIN

h Terre à Savon ht), which functions a pumice stone lathers like a soap. m France, $25. *the Museum of Modern Design Store: 2–767–1050.*







THE BEECHWOOD

hamper with leather hinges (above) is 20 inches tall, $260. *At Portico Bed and Bath: 212–941–7800.*

NATURAL CHOICES:

Pleasingly rough agave plant washcloth (left) polishes skin like a loofah, $12.50; wooden soap dish, $13. *At Ad Hoc Softwares: 212–925–2652.*

SCATTER A FEW SEA CREATURES

in a sea of white tile—or create a splashy border. Four-inch-square tiles in six motifs (above) come in 140 colors, $17.50 each. *From Ann Sacks Tile & Stone: 800–488–TILE.*



A GREAT CATCH:

Bath rugs of crayon-bright soft cotton pile (above), $32 each. *At Ad Hoc Softwares: 212–925–2652.*

IMPORTED TOILETRIES

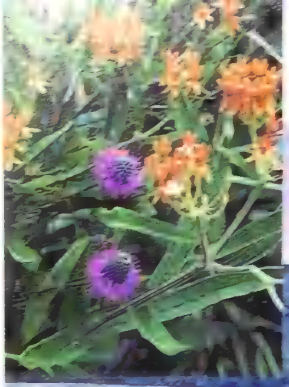




(left) lend a worldly air to your bath. Lather up as Portuguese barbers do with Musgo Real shaving cream, $8.50 a tube, and soap, $6. *At Zona: 212–925–6750.*

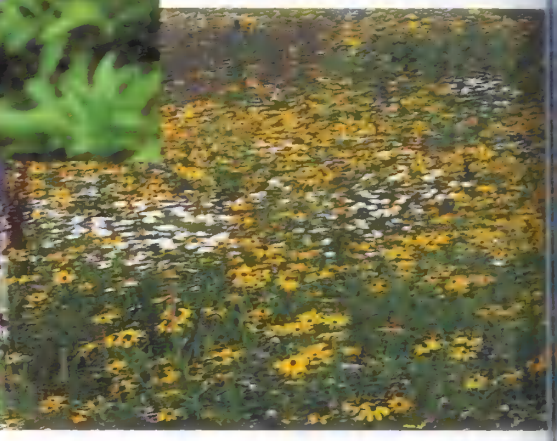
THE CUTTING EDGE:

The Futur razor from Germany (above left) has a weighted handle of steel for a perfect shave, $75. *At the Museum of Modern Art Design Store: 212–767–1050.*









More and more gardeners are planting the grasses and flowers th once covered huge expanses of our midwestern states. From far lef Butterfly weed and purple prairie clover. Remnant of a virgin prairie the Badlands National Park in South Dakota. Neil Diboll, owner The Prairie Nursery, with his seed crop of pale purple coneflowers. Queen of the prairie. Prairie garde designed and planted by Diboll.

Let a thousand prairies bloom

The wildflowers and tall grasses of the Midwest are the new favorites of gardeners

NEIL DIBOLL IS BENT WAY OVER, HIS MOP OF



Reflections on America

From sea to shining sea . .



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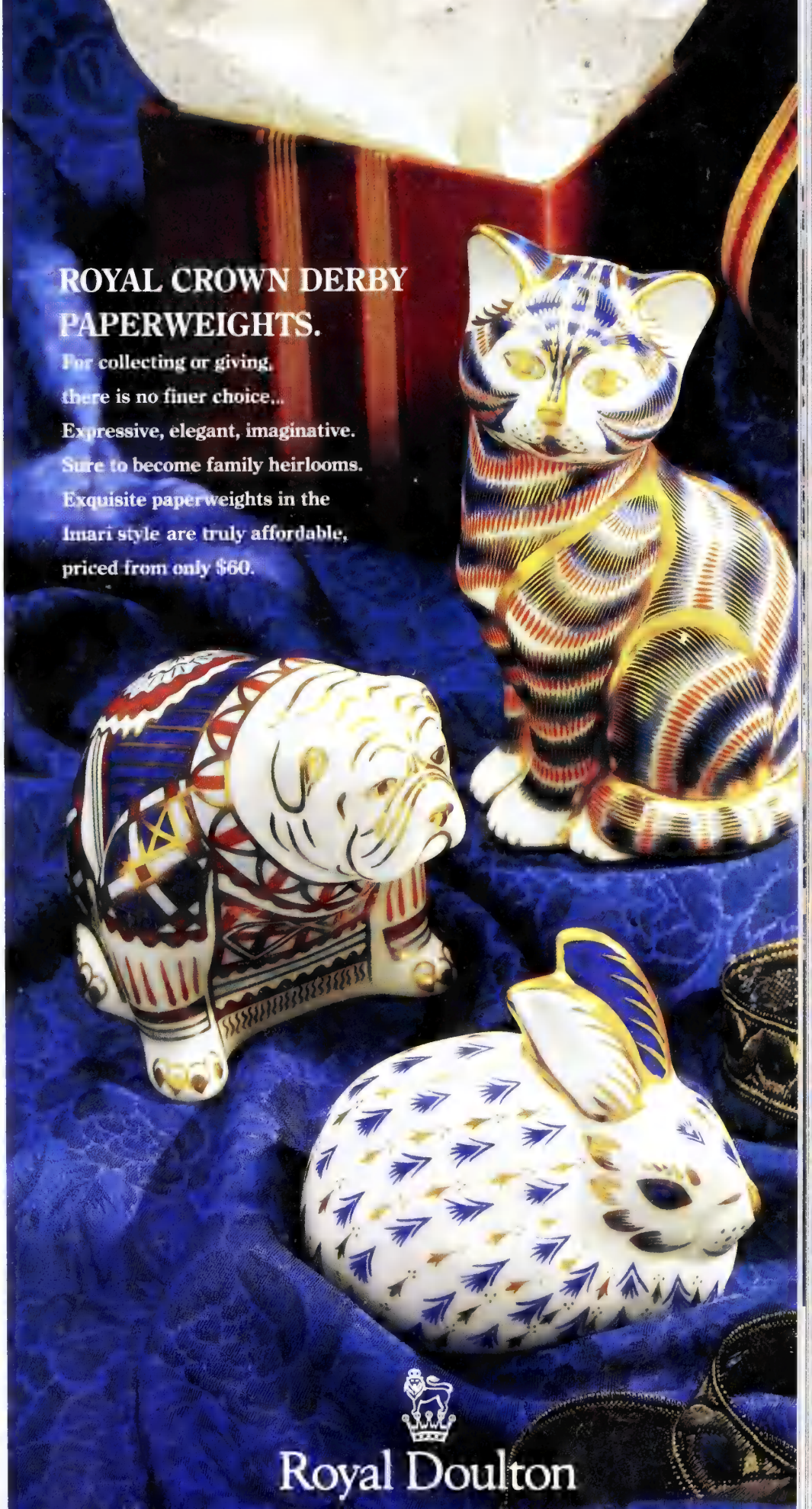
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preserve them from the extreme heat, cold and drought of the harsh prairie climate. As a result, most of the plants can tolerate conditions throughout the midwestern and eastern United States. In fact, many prairie species occur naturally as far as the East Coast.

The prairie grasses and flowering forbs were part of the community of plants that made up the mighty tallgrass prairie of the midwestern states. "But," says Diboll, "this prairie is the most persecuted ecosystem in North America." While it was being ploughed up for farmland, mostly between 1835 and 1900, it seemed limitless. Now there are only a few tiny fragments left and they are prey to encroaching forests. In these prairie remnants, ecologists look for clues to the interlocking lives of plants, insects, birds, mammals, microbes and other creatures—many of them in danger of extinction. The hope is that by starting with the plants, the rest will follow. And indeed, there is nothing quite like a prairie planting for attracting birds, bees, butterflies and other insect life. But the return of many animal species is discouragingly slow, and currently most experts agree that none of the original prairies can ever be completely re-created. It would be like trying to reassemble a spiderweb that has been torn apart. At best you can only use the prairie as a model, preserving as many diverse species as possible.

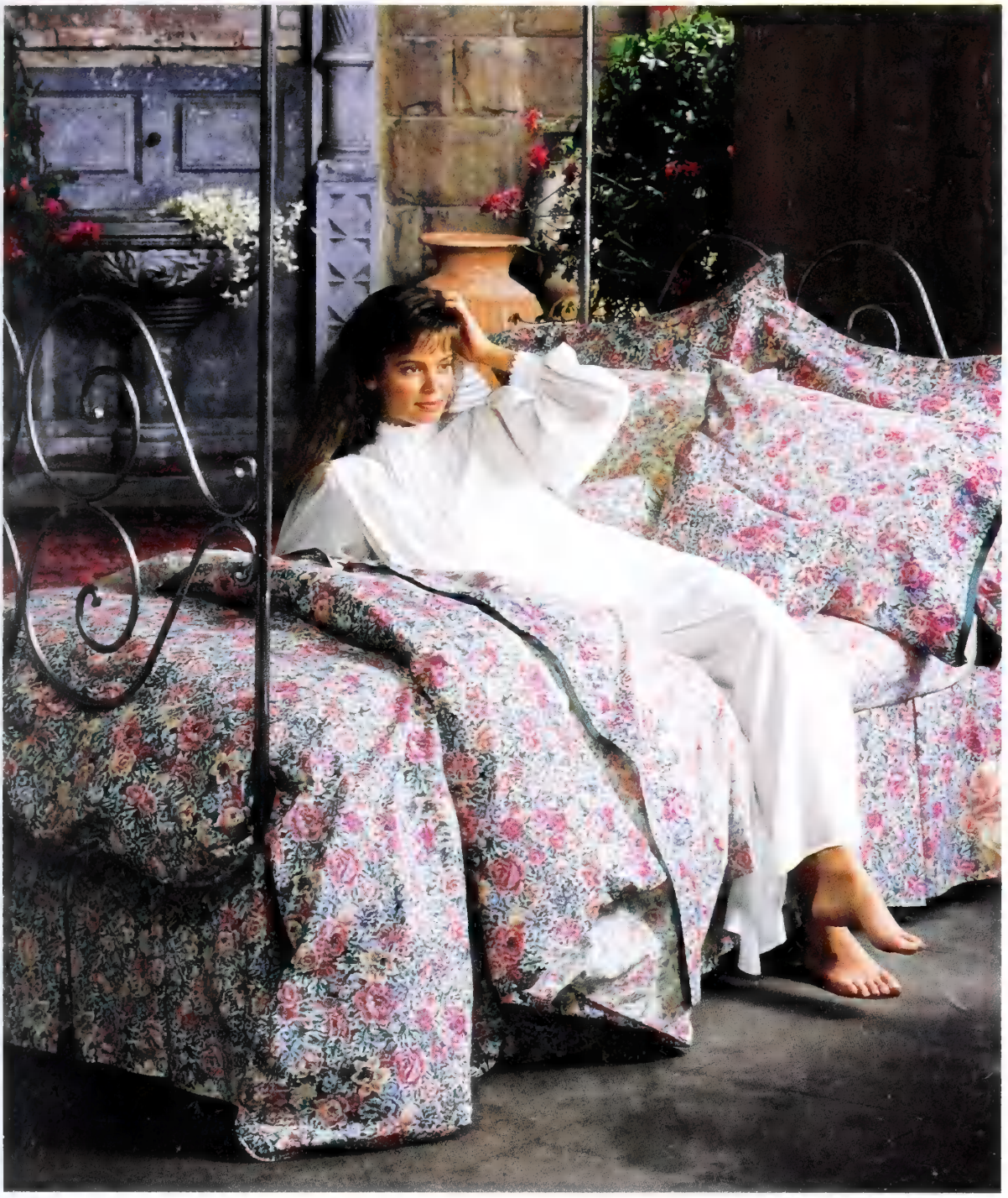
Diboll took me to the Curtis Prairie at the University of Wisconsin Arboretum in Madison. This was the first prairie restoration ever attempted, inspired by the great wildlife ecologist Aldo Leopold and planted in the 1930s by a crew from the Civilian Conservation Corps, a public works program. A peaceful 73-acre grassland, it is best appreciated at close range. Walking through, you can see how a drift of one species unfolds into another. (There are over 200 species in all.) In a moist spot we found the beautifully arching prairie cordgrass and the broad leaves of prairie dock.

It is only a short walk through the woods to the Greene Prairie, planted by Henry C. Greene in the 1940s and 1950s. Then a botanist at the University of Wisconsin, Greene created the prairie as a labor of love, and it is an artistic achievement as much biological one. From the top of a rise we mired drifts of orange butterfly weed and leaved, lavender-flowered lead plant gro together—a combination worthy of Gert Jekyll. Later Diboll showed me a twelve-y old prairie he planted himself at the Cofri boretum at the university's branch in G Bay. I was entranced, realizing I could s days in these great fields, exploring each neighborhood.

We moved on to other small prairie that Diboll had created: under a deck, in of a clothing store, bordering a vegetable den, and along a beach on Green Bay. other sites his plantings occupy many a fields that once contained alfalfa or that once great sweeps of mowed lawn. On the most startling is the prairie around a dor house in an expensive subdivision. tall grasses and forbs stand out in dram contrast to the surrounding manicured ya So far none of the neighbors has follow suit, but a few blocks away someone picked up the theme with a tiny prairie next to the sidewalk where a protective reads "Do Not Mow."

I asked Diboll what makes most pe plant a prairie. "Often," he said, "it is a de to save money with a landscape that needs less maintenance than a garden or a law But many people also feel a growing need reconnect with the natural world arou them—not just to control it but to inte with it. Diboll also sees prairie planting part of a celebration of our own Ameri heritage. "Some of us want to concentrate what makes our culture uniquely Americ instead of forever borrowing from abroa he says. This trend coincides with the c cerns many gardeners now have about risks of introducing plants from other co nents. Most of the time this works fine, there are always a few imports, like Japan honeysuckle or the European purple loo strife, that run rampant and threaten nat ecosystems. It's hard to predict which i ported species will turn out to be invasi Instead of planting the latest ornamental g from China, why not plant natives like

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ately big bluestem, prairie dropseed
ts bushel basket shape or little bluestem
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Diboll and I wandered through Wis-
n, I could tell by the questions some
's asked that they have become involved
their landscapes as ecosystems and are
ng to work *with* nature. This means
ing a good sunny site, preferably one
out a history of undesirable weedy
s, and selecting plants to suit the soil: Is
ist or dry? Sand, loam or clay? With
areas it is most economical to sow seed;
maller ones you can plant seedlings.
er that, the key is maintenance—per-
a strange thing to say about a "natural"
ing. But, as Diboll and other experts
asize, prairies were never static. They
ided on disturbances: fires ignited by
ning; fires started by Native Americans
sh out game or to produce greener fo-
for the game to feed on; bison and elk
rampled or grazed the earth and stripped
from the trees; countless other organ-
playing roles we can only guess at. Di-
ecommends an annual or biennial spring
ng as the best way to keep out woody
s, to clear out last year's debris and to
n up the soil by blackening it. Done in
spring, burning discourages cool season
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ourages late-sprouting, late-blooming
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al mowing is an acceptable substitute.
rdeners who become truly involved with
prairies as ecosystems are gardening in
they have never done before. Instead of
oving broad-leaved plants from grassy ar-
nd grass from gardens, they mix the two.
y learn the concept of plant succession—
just the succession of bloom, but the suc-
on of species over the years. They under-
how plant roots occupy different strata
er the soil, visualizing the rich, unseen
id below the surface. And by establishing a
le natural community of plants which can
m a community of animal life, they learn
it the interdependence of grasses, forbs,
s, reptiles, mammals and bugs.
or some gardeners it may be the first time they see a flower not as a pet, but as a workhorse—something that might actually improve their soil. One memory keeps returning: Diboll is showing me a three-and-a-half-acre prairie planted on a former sandy wasteland. Yellow coreopsis, bergamots and a few pale purple coneflowers are struggling along; many prairie grasses are filling out nicely. Monarch butterflies are lighting on the flowers, and you can hear the bees. The roots of the plants are already reaching down into the subsoil, bringing up mineral nutrients and starting to build an organic soil layer. In ten years the soil will darken and the spaces between the plants will fill in. The healing of the land has begun. "It's going to be OK," murmurs Neil Diboll with cautious enthusiasm, poking his fingers in the dust.

Barbara Damrosch is the author of The Garden Primer *(1988) and* Theme Gardens *(1982), both from Workman Publishing.*

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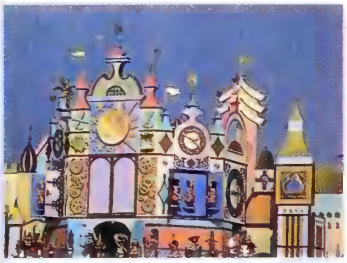
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Disney conquers Europ

Disneyland's newest resort, on the outskirts of Paris, gives Europeans just what they want—a tas of American pop culture in a fantasy setting









A mini-tour of Euro Disney, from top: The giant cuckoo clock at It's a Small World; Sir Mi[illegible]ey's in Fantasyland; Magic Highway of the Future at Autopia; Sleep[illegible]g Beauty's Castle; the White Rabbit.

Much has been written about Euro Disney by American journalists and arch[illegible] ture critics, but we have read little that tells us what European visi[illegible] think. We asked Fleur Champin, a writer who lives in the sout[illegible] France, to spend two days at Euro Disney and report on her impressi[illegible]

THE TRAIN TO NOSTALGIA IS VERY CLEAN, VE[illegible] modern; it goes very fast underneath Paris with its cargo of commu[illegible] from Saint-Germain-en-Laye to Marne-la-Vallée, twenty miles eas[illegible] Paris. As it sheds its tense passengers, a handful of relaxed, expectant[illegible] ro Disney-goers remain. At the station Mickey Mouse has invaded[illegible] newsstand. A futuristic maquette shows you, if you can spare the tim[illegible] press the right buttons, what to do and where to go in the vicinity: V[illegible] sailles, Notre-Dame, nearby Vaux-le-Vicomte. But today you[illegible] straight to the enormous Disneyland Hotel straddling the entrance to[illegible] theme park. Resolutely luxurious and, room-wise, extremely *raffiné*, [illegible] obvious flagship evokes golden days and railroad barons.

Get your Passport and walk past Town Square and City Hall, [illegible] ready for a party. As usual with Disney parks you are on Main Str[illegible] with its slightly under-scaled turn-of-the-century facades leading[illegible] Sleeping Beauty's Castle on top of a faraway hill. But the hill is mad[illegible] grassy terraces sparsely planted with trees clipped à la Benozzo Goz[illegible] (a Florentine painter of the 15th century), sending you back to your[illegible] wonderful trip to Florence. Yet, the street is called Main Street, U.S.[illegible] and sends the European tourists back to that wonderful trip to the U[illegible] they took a few years ago.

It is Wednesday and schoolchildren are all over the place, bubbl[illegible] with healthy curiosity. At Discoveryland, Le Visionarium is thoug[illegible] fully equipped with "telephones" translating the French commen[illegible] into three other European languages—English, German and Italian[illegible] boon for excited teenagers. The same teenagers, after discover[illegible] Michael Jackson in 3-D, are ripe for Star Tours, a spaceship advent[illegible] inspired by the movie *Star Wars*. They emerge looking smug and [illegible] mediately seek the rest of the gang to brag about it. As for me, [illegible] nostalgically disappointed not to see the leaping fountains I had fa[illegible] in love with at Epcot.

Next, Autopia, the Magic Highway of the Future, beckons. But b[illegible] tling with the tiny roadster, caught between an Italian would-be ra[illegible] car driver and a terrified English redhead with a small boy, I

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completely miss the point until a traffic jam forces me to discover how well planted the surroundings are.

Wandering towards Adventureland, I join a cruise through It's a Small World and disembark rested, starry eyed like a six-year-old and ready for a boat trip with the Pirates of the Caribbean. Through whizzing cannonballs, burning buildings and a battle to capture the port, the trip is more sensational, in every sense of the word, than in Florida. I escape with faltering steps up the Swiss Family Treehouse, which looks comfortable and civilized. The same schoolchildren are here, still full of beans, and (Long live Mickey Mouse!) their teachers are still here, still smiling and still curious.

Nice adobe walls lure me towards the Rivers of the Far West and presto! I'm paddling in a huge canoe. The mine-train makes rather a lot of noise on Big Thunder Mountain and I feel fortunate to be in a boat.

Back to real life, I still have to see the house Charles Addams was born in (almost). It is, of course, Phantom Manor and rates three stars in the *Michelin Guide to Euro Disney Resort*. The line is a long one, however, and I decide to sit comfortably in the Euro Disney train and be carried through the Grand Canyon Diorama, making plans for my next visit.

Now it's time to go. Out of the inner circle, in Euro Disney Resort, you can drink a sundowner and have a tempting glimpse of Frank Gehry's towers for Festival Disney. At the Post Office a battery of letter boxes awaits, each painted in the colors of its country of destination, plus a couple of rainbow-colored mixed bags for the rest of the world. A smiling civil servant will provide stamps and gossip—yes, she's very lucky to work here. "It's fun. You should come back and see the hotels. Mind you, New York is too gray, too sad, but the others are magnificent." She's right. The facade of Michael Graves's New York hotel is not only sad, it's boring. It looks like a hospital.

In the train a couple of exhausted Danes are falling asleep while the omnipresent schoolchildren are still prattling; the festive atmosphere lingers in the train. Shamelessly eavesdropping, I listen to three members of the cast (as all Disneyland employees are called) dissecting their day. They sound normally tired and content with their jobs. Where is the resentment we hear so much about?

According to the media, Euro Disney is one gigantic shopping center with too few overworked, underpaid employees and not enough visitors. Moreover, these visitors and especially their children run the risk of losing both their culture and their imagination.

With its wigwams and covered wagons, Hotel Cheyenne looks like the ultimate western movie

Among professors and politicians the criticism may become more intellectual but never more intelligent. Totally emotional, and in France, politically manipulated, it is a reaction against the heavy fire of publicity we have been under all over Europe for the past twelve months. Refilling your tank, buying your breakfast cereals, watching TV or watching the scenery, loading your camera or waiting at the airport, there it was—Euro Disney.

Meanwhile, I still have hundreds of acres to explore. In the middle of this flat country, once devoted to sugar beets and almost totally deforested, a ten-acre "Lake Buena Vista" and a "Rio Grande" were dug out. Then came the planting. The aim at Walt Disney World in Orlando, Florida, is to become one of the great gardens of the world, and some of this ambition has permeated the European venture. The trees have been carefully selected, native European trees evoking ancient forests and American trees to take you out of everyday life. It is not an arboretum, yet the Serbian spruce, Scots pine, Judas tree and cedar of Lebanon grow there together with the Colorado spruce, white fir, giant sequoia and western red cedar, as well as yew trees and nothofagus. Shrubs and small plants, from rhododendron to rosemary, come from every soil and every climate, and there are even sand and palm trees in Adventure

The area was for several centuries a commercial center, bringing in people fro over Europe to buy silks and spices fro Orient as well as wines from Champagn Burgundy. Thirty years ago five brand-ne ministrative towns were built in the Pa gion: Marne-la-Vallée is one of them an cardo Bofill and Matteo Munez are respo for the official buildings. To supply 5,200 rooms, Euro Disney architects had t imagination: They have built what think is the European's idea o American dream. The hotels on the look a bit larger than life, but pus along the banks of the "Rio Grand Hotel Cheyenne. Indian wigwams w nice smell of leather will delight you Japanesse toddlers rushing the fort surprise you. You might even be by American tourists to take their p in one of the covered wagons. Robert Stern, who was one of the first architec praise Disney architecture, has deliberately not a motel, but a set for the ultimate we movie. Hotel Cheyenne made my day.

The five original architects for Euro ney—Robert Stern, Stanley Tiger Michael Graves, Robert Venturi and F Gehry—have realized a thoroughly Ame approach, especially Gehry's Festival Di This Hollywoodian link connecting th park and hotels is a grand passageway bet towers covered with oxydized steel pa Reflecting the sun or glistening with they will draw you like a magnet.

Young gardeners everywhere are b gardening, young members of the cast ar ing cheerfully helpful in a dozen different guages, the parade is approaching and children are cheering. All this healthy enth asm makes up for a surfeit of plastic Mic all over the very many shops.

As I tiredly retrace my steps to the station, surrounded by equally exhau smiling people, I'm making plans to c back: to see the autumn colors, to disc whatever attractions I've missed, to a good American meal, or just to young again. Walt Disney was right: "Mi is a pretty nice fellow."

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Thanks to a surge of prosperity, this South Carolina city is glowing—from the grand historic houses and glorious gardens to vibrant new shops and restaurants





Quaintness rules in Charleston. Clockwi from far left: The tin King Street shop calle Amelia Louise stocks high-style antiques al with country pieces. The music room in th Nathaniel Russell Ho



Inside Charleston

CHARLESTON, SOUTH CAROLINA, MAY be a city where the past prevails, but it seems to be sparkling extra brightly these days. In the aftermath of Hurricane Hugo, which ripped through town in 1989, the fig trees, crape myrtles, wisteria vines and camellia bushes that help to make a garden of the entire city have come back fuller and stronger. Also since that devastating storm, residents of the historic neighborhoods have repainted their houses in well-researched shades of pale periwinkle blue, ballerina pink and first communion white.

But prettiness is not all. In the past ten years, Charleston has grown richer and more cosmopolitan, due in part to an infusion of tourism from the annual Spoleto Festival, held each spring. New and unusual shops, chic restaurants and residents who look like they've seen the world, thank you very much, are making the place feel vibrant. The newcomers are mixing imagination and pizzazz with the archaic manners and traditions for which the town is justly famous. And for architecture and decorative arts buffs, there is lots to look at, all of it bathed in pure harbor light.

DOWNTOWN: This historic area is the most bewitching part of the city. Most tourists and many locals never venture outside this carefully preserved zone >



is furnished with neoclassical antiques. S Philip's Episcopal Church is an imposing structure on a tiny stre The view from the Battery is of mansions and palmetto trees. A typical Charleston "single house" faces sideways—early Charlestonians were taxed according to hou frontages. The Pinckn Cafe & Espresso has a breezy porch for lingeri Left: Rainbow Row houses sport authentic 19th-century colors.







BY MIMI READ



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The City Market (near left) features shops selling mixes for Charleston twelve-bean soup and red rice. Lunch at Gaulart & Maliclet (below center). Sweetgrass baskets (below) are wove according to traditional methods that began in West Africa's Angola.





Charlestonians are adapting old buildings to new uses: What was built as a bank in 1853 is now a restaurant called Saracen (above). Throughout the city past and future stand side by side. Below, far right: The Aiken-Rhett House at 48 Elizabeth Street has a wonderful decrepit charm. The 1817 Greek Revival house was in the same family for nearly 150 years; the family moved out in 1972 and ten years later the house opened as a museum. Rooms sealed for decades show original wallpapers, paint colors and furniture. Right: Gibraltar, a King Street store, stocks modern housewares, jewelry, lighting and furniture made by artists.

of bright white pillars, glossy black iron gates and cobblestone streets. Give yourself at least two days to explore. Walking tours led by city-licensed guides last about two hours and cost about $10 per person; for more information, call Charleston Carriage Co. (803–577–0042) or Charleston Tea Party Walking Tours (803–577–5896). If you strike out alone, take the locally published *Complete Walking Tour of Historic Charleston* ($3.95) or Fodor's '92 *The Carolinas & the Georgia Coast* ($11). Both books are available at Chapter Two, Charleston's hippest bookstore (199 East Bay St.; 803-722-4238).

Most visitors don't need a car—downtown parking is extremely tight and walking is such a delightful, practical way to get around. Bicycles are the perfect mode for those who want to see a lot in a short time; they can be rented ($4 an hour, $12 for four hours) at Charleston Bicycle Rentals (46 John St.; 803–722–7433).



Begin at the Battery, a promenade that traces the t of the peninsula, at the confluence of the Cooper a Ashley rivers, also known as Charleston Harbor. Her on East and South Battery streets, mansions—or grander than the next—face the water. Most of th houses, which are privately owned, have high ceilin and rooms opening onto broad railed piazzas (porche to catch sea breezes.

Discreet mansion-glimpsing is the obvious visito sport, and certain streets should not be missed. Meetin Street between Broad and South Battery has some of th truly great houses and shapeliest gardens. Legare (pr nounced Le-GREE) Street is only three blocks long, b is packed with grandeur. The famous Sword Gate Hous at 32 Legare Street, is a Charleston landmark with





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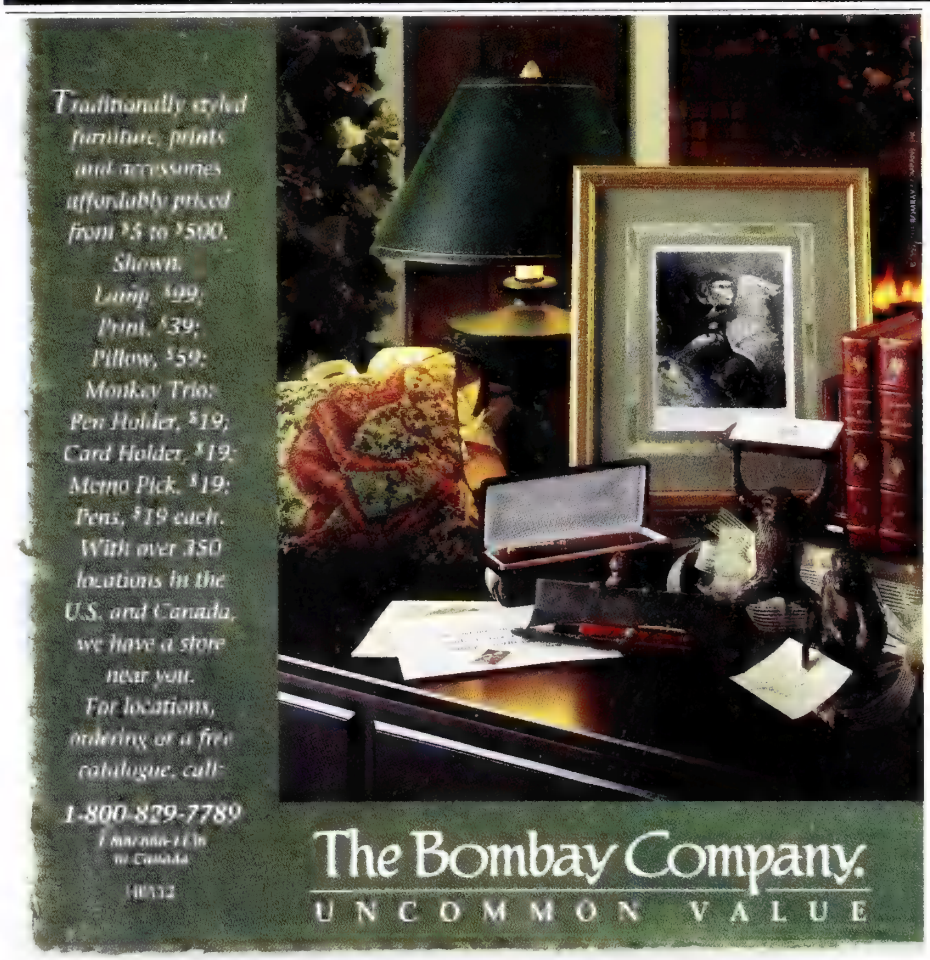
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nade by Christopher Werner, the most
ronworker in 19th-century Charleston.
smaller-scale charm, walk the length of
h Street. Quaint, profusely green and lined
hurches and rowhouses, it looks rather like
of old London.
most American cities, Charleston has
des of town, racially speaking, and most
ts see only the "white" section. But
-Americans powerfully shaped the city's
. One-third of the Africans who came to
America passed through Charleston, ac-
ng to a promotional film, *Forever*
ston, screened continuously at the hand-
new Visitors Center (375 Meeting St.;
53–8000). To see black Charleston's cap-
g, frozen-in-time storefronts, go north on
Street. Be sure to stop in at the What Cha
Gospel Record Center (499 King St.;
77-9786), an extraordinary resource for
l fans. If you are lucky, the Rev. Alfred
ard, proprietor, will personally help you
or CDs.

HITECTURE: Charleston has a seeming-
lless inventory of 18th- and 19th-century
ecture, residential and commercial. Rain-
Row (East Bay Street between Tradd and
l streets), attached 18th-century stucco
s painted in pastel hues, speaks of the ur-
of early Charlestonians. The fantastical
n (141 East Bay St.) was built in 1853 as a
and recently reopened as a restaurant; it is
nly American example of the Moorish pic-
que style of English Regency. The City
et, three long open-air sheds that extend
Meeting Street to the United States Cus-
House at the Cooper River, used to sell
and produce; these days you find handwo-
weetgrass baskets, Charleston twelve-bean
mix and touristy geegaws.

e low skyline is pierced with the spires and
les of 180 churches, representing twenty-
denominations—Charleston was known for
ing the greatest religious freedom in the
en original colonies. On Sunday morning,
g bells shake the sidewalks. It's hard to miss
great Georgian-style St. Michael's Epis-
l Church, built in 1761 and vaguely mo-
l after London's St. Martin's-in-the-Fields.
hilip's Episcopal Church (146 Church St.), >





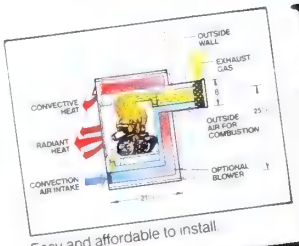
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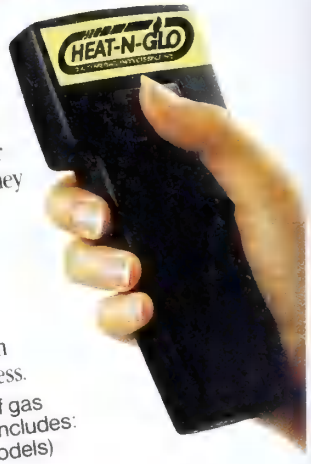
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*Remodeling Contractor Magazine, Cost VS. Value Report, May 1987, 1988, 1989.

INSIDE HARLESTON

ted in 1838, is home to the earliest con- on in Charleston. The New Tabernacle Baptist Church (Elizabeth and Charlotte is a handsome redbrick structure shaped Greek cross with a white vaulted interior l with sunlight. Most of the churches have nt graveyards that are as dappled and seeming as gardens.

y of the grandest houses in Charleston are iuseums. One of the most magnificent is ithaniel Russell House (51 Meeting St.; 22–3405), a neoclassical beauty built in It has a flying spiral staircase and rooms so painted (maize, jade) and so fashionably ed you feel you could move right in. The ard-Washington House (87 Church St.; 22–2996), built in 1772 by a rice planter, h less grand, but worth visiting for its im- t early Charleston furniture.

PS: During the past decade, downtown Street has exploded with chic shops, which for a great afternoon's stroll. Stop in at tar (154 King St.; 803–723–9394), one of w local emporiums of modern home acces- . Christian Michi (220 King St.; 23–0575), a high-end clothing store, also luxurious fashions for the house, including owiest Italian linens and lamps with shades of parchment. Amelia Louise (192 King St.; 23–3175), a tiny pumpkin-colored antiques recently had among its treasures a pretty painted European cottage bed from 1780. w shop called 152 A.D. (152 King St.; 577–7042) stocks emphatically decorative s—architectural fragments, tea-dyed linen vs, antique wedding chests.

TAURANTS: Twenty years ago, lestonians rarely ate outside their homes; hy families had their own cooks to make creamy she-crab soup bright with roe, ed shrimp with grits, and pecan pie. But the city is home to at least a dozen very sticated restaurants. The latest trendy place lton Five (5 Fulton St.; 803–853–5555); it walls the color of extra-virgin olive oil serves light Tuscan fare. Dinner for two out wine: $55. Another delicious and ndescently pretty place is Anson (12 Anson 803–577–0551), where the menu in- es cashew-crusted *(Continued on page 166)*

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Designers and their car



New York designer William Diamond (left) drives a couple of black German cars including this Porsche 911, but he'd trade them in for da green ones if only they made them. Below: Jarrett Hedbor LA decorator-to-the-stars, his 1955 Chrysler Windsor Deluxe "has men sobbing."



You like people who are obsessed with style? Passionately opinionated? Then listen to what these car guys have to say

DESIGNERS STRIVE TO FILL NOT only their clients' lives but their own with objects of great beauty and superb style. How, then, do they deal with the challenge of an implacable, utterly necessary object usually shaped and adorned to satisfy the mass market—the automobile?

House Beautiful talked with ten interior designers and an architect for whom automobiles fill a variety of needs—relaxation, image, [illegible]ing, sport, loathing, even transportation—and got some predictable reactions to the current state of automotive design, as well as some surprising opinions as to what's truly [illegible]sh on the highway. Some commented on [illegible]luence. Others reflected an enthusiasm that was nearly glandular, as for example Manhattan car buff/interior decorator Michael Formica, who said, "I'll call you back in five minutes! I think talking about cars practically qualifies as phone sex."

"Convertibles! They're the only cars," said decorator Thomas Fleming of New York's Irvine & Fleming. "At one time I owned three," he admits. What does he drive now? "The biggest station wagon I could buy—a Buick. I've owned three and they've all been gray with tan leather interiors and a red line painted on the outside. But out at the beach, I do have a little Pontiac convertible. It's a Sunbird or something—red, with a white roof."

If there is a common denominator among decorators' cars, it's that a majority seem t ragtops. "Most of the interiors I do are well lit," explains Stephen Shubel, a Berke California, decorator. "My Volkswa Rabbit convertible lets me be submer in light—that's very much me. I do a of white interiors too, and the car is w inside and out."

A decade ago, a white Rabbit convert was a classy little car—very LA–style, much a Marin County-ish combinatio luxe and forbearance, since it was just a g trified economy car. Today only Valley C drive Rabbit ragtops, but that suits Shu just fine. "I drive all around the Bay Area my clients, picking out things, and this ca

BY STEPHAN WILKINSON

discover small wonders

In an adult-sized world, it's nice to have something kids can call their own. Like a white wicker rocker just like Mommy's, just their size. To rock dolls to sleep. Or soothe savage beasts. Plus a white wicker trunk their toys can call home. There's a world of fun waiting for kids at Pier 1. Plus matching adult-sized furniture, too. Discover the magic. At Pier 1.

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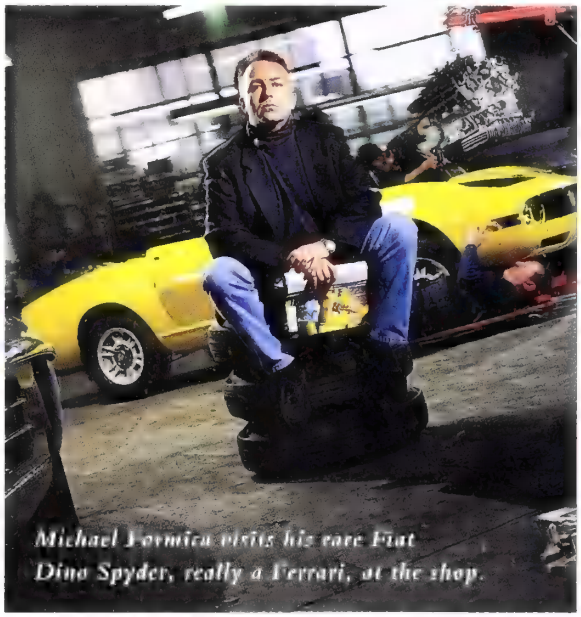
is very unpretentious. Although I drive in really nice neighborhoods, I also drive in bad neighborhoods. I wouldn't want to drive around in a Lexus or a Mercedes. Anyway, it's not the image I want to project."

Image is, of course, an enormously important part of a stylist's car—but perhaps not in the way one would expect. "I've always been put off by designers who drive Rolls-Royces," says San Francisco designer Paul Vincent Wiseman. "We all know they're the prettiest car, but if I were a client, I would resent that. I'd think, 'That's where my money's going!'"

Manhattan designer William Diamond, of William Diamond Design, most frequently selects the 12-cylinder, black inside-and-out BMW 750 sedan that today starts at $76,500 from his garage (which also houses an all-black convertible Porsche 911 sports car). Yet he admits, "When you already own a car like this and drive it up to your first interview with a client, it's like...good. The car shows a little clout. But when you buy one *after* you've been working for some clients, they're sure they bought it for you."

Michael Formica knows that's true. "My father had a surgeon who told him to look out the hospital window and then said, 'See that Porsche Turbo? It's mine, and you paid for it,'" Formica laughs. "Which was honest, but wrong. I had a Porsche 928—just a great car, great city car, great for weekends—but it attracted the wrong kind of attention. For me, a flashy car as an everyday car is sending the wrong message, showing a degree of irresponsibility. You're spending too much money. It's an 80s kind of thing. Now I have a Nissan Maxima."

Atlanta designer Nancy Braithwaite drives a Mercedes 8[illegible]. "It was given to me as a birthday gift by my husband. It's something I've wanted since I was in high school, but at the beginning I was quite uncomfortable driving it around town. I felt it was the wrong statement for me to be making. But now I love it. It's the only car I'll ever drive."



Michael Formica visits his rare Fiat Dino Spyder, really a Ferrari, at the shop.

Braithwaite has a perplexing sense of the proportions of her car, which might be considered a clue that she's still a bit uncomfortable with the statement. "It's the small, old Mercedes," she claims. She was asked: a 190 "Baby Benz"? A classic 230? Hardly; her 1988 560SL convertible—the quintessential Rodeo Drive shopping cart—is a powerful V-8 two-seater with an engine bigger than a Cadillac's and a nearly two-ton bulk that makes a Saab sedan seem positively toylike.

Still, she sees it as "basically a woman's car. It sits you very low, and you have to be small to get in. A lot of men drive them, but I think they always look silly. My husband won't get in the car."

Braithwaite's husband doubtless would prefer Los Angeles decorator-to-the-stars Jarrett Hedborg's convertible. "I've had it for quite a few years, always in some process of restoration," Hedborg explains. "It's a 1955 Chrysler Windsor Deluxe—the first year that Virgil Exner redesigned their line. It's big, it's beautiful, it's me! You wouldn't believe what happens when I drive it; it has men sobbing. And they're driving around in cars where the most interesting thing they can do is try to figure out how to make the stereo work.

"I've always loved Exner's designs. To me, they're truly American—big, wide, o[illegible] handsome. He's known for saying lo[illegible] lower-wider. They say he took his d[illegible] clues from European cars, but maybe t[illegible] what makes things American: you take [illegible] from other cultures, but when you pu[illegible] whole package together, it's American."

"I like not owning a foreign car, just o[illegible] a perverse pro-American point of vi[illegible] laughs Mark Hampton, interior desi[illegible] and—appropriately—White House deco[illegible] for the Bushes. "I drive a 1990 Cad[illegible] Coupe de Ville. It's the third one I've [illegible] and I've had absolutely no trouble with a[illegible] them. My wife has a little red Chrysler st[illegible] wagon with a Mark Cross leather interior. [illegible] has no trouble with it and it's nine years o[illegible]

Hampton's all-time favorite car? "The [illegible] Lincoln Continental—*the* great American [illegible] Fantastically beautiful. Nowadays there ar[illegible] great, flamboyant cars. Anybody who driv[illegible] great car today has some dull-looking M[illegible] cedes or BMW or something—there is[illegible] equivalent to the fabulous speedsters [illegible] roadsters of the 1930s and 40s."

Says New York designer Vicente Wo[illegible] Vicente Wolf Associates, "The next car I [illegible] will be a '64 Lincoln Continental four-d[illegible] convertible, the one with the suicide doo[illegible] the rear." (The term alludes to the doors [illegible] open outward from the front rather than [illegible] rear. If cracked even slightly while a car [illegible] speed, the slipstream flings them open ra[illegible] than pressing them shut, presumably abet[illegible] vehicular self-immolation.) "Cars like [illegible] were individual objects. Today, you d[illegible] know if a car is American, German, Japan[illegible] French, and who cares?"

Wolf says the last car that rang his bell [illegible] his 1974 Jensen Interceptor convertible [illegible] unusual English speedster of a genre t[illegible] known as "businessmen's expresses"—la[illegible] powerful, supposedly reliable cars of consid[illegible] able comfort and luxury that forsook [illegible] cranky, minimalist sportiness of some Co[illegible] nental tourers.

"Its lines were unique," Wolf muses. "Y[illegible] still never see a car with a rounded back [illegible] like the Jensen's. It's *(Continued on page*

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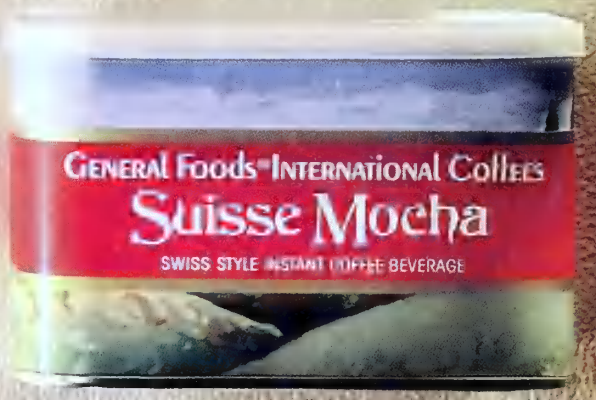


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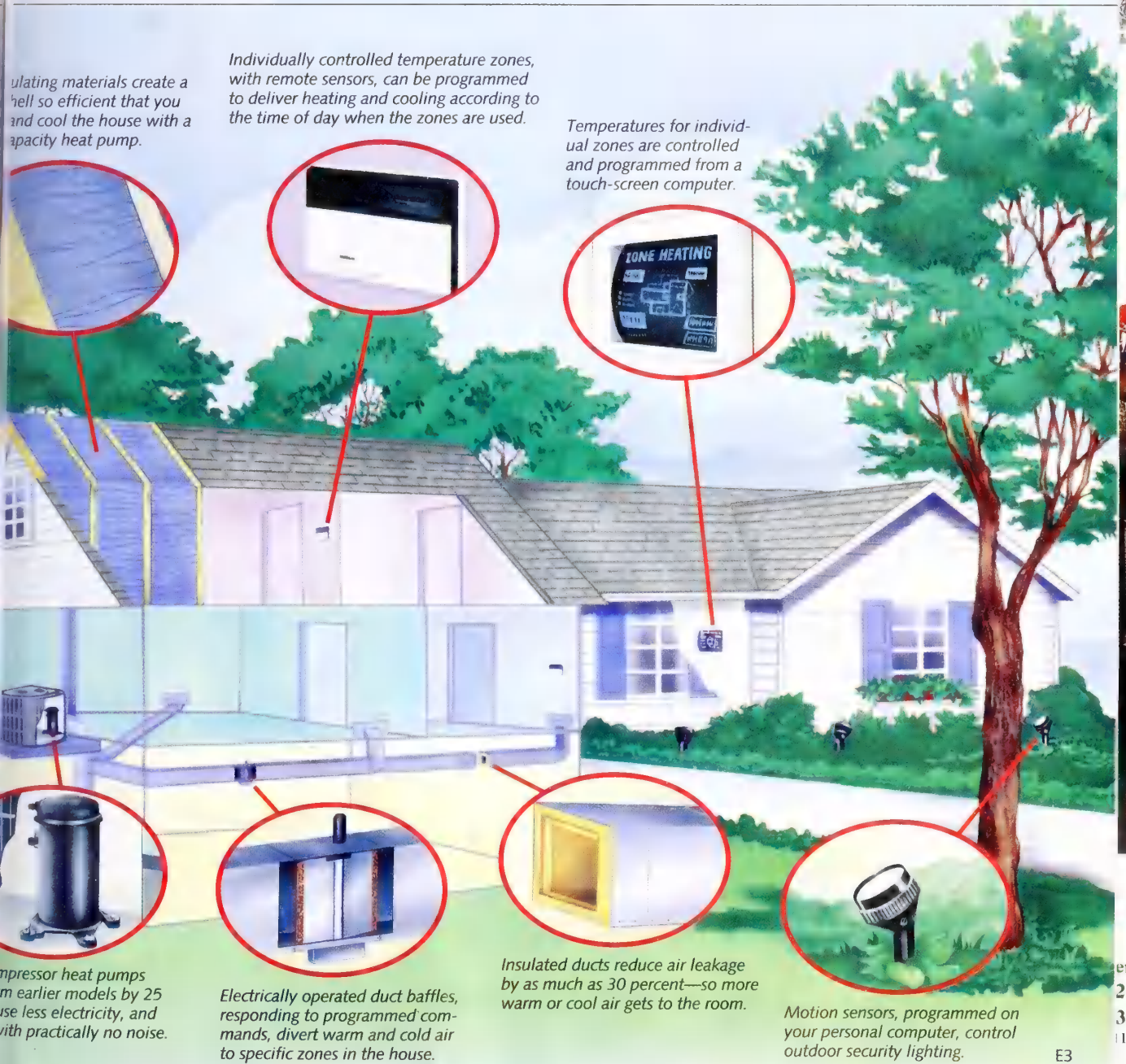


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ulating materials create a hell so efficient that you and cool the house with a apacity heat pump.

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Now imagine a heating system that's three times more than the most efficient fossil-fuel furnaces. Depending o in the country you live, this increased efficiency can redu dollar value of that 46 percent significantly. No, this isn thing astronauts are testing on the space shuttle, it's a m heat pump—a system you can buy today.

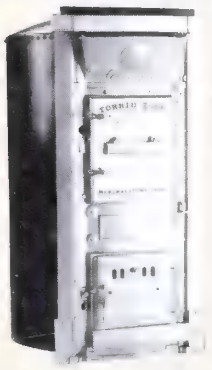
A heat pump works just like a refrigerator, using a com and refrigerant coils to move the heat from one place to a In the winter, one type of heat pump takes heat from out air—there's plenty of heat in that air even when the temp is in the 30s—and pumps it into the house as warm air. I mer, the process reverses to provide air-conditioning. Th pump removes heat from inside the house just as a refrige removes heat from the food compartment.

A second type of heat pump does the same thing, but in using the outside air as its source of heat, it uses the grou which has a constant temperature of about 50 degrees.

Since heat pumps don't convert fuel into heat, their effi is measured differently from that of fossil-fuel furnaces. heating mode, this efficiency is expressed as a Heating Se Performance Factor, or HSPF number—the higher the nu the more efficient the heat pump.

In January 1992, the Department of Energy set a minim standard for heat-pump efficiency at an HSPF Most of today's heat pumps are much more eff and have HSPF numbers approaching 10.

In contrast, a conventional furnace converts fuel into heat. A high-efficiency furnace can co about 92 percent of fuel into useful heat. Not comes up short, however, when stacked agains pump with an HSPF of 10. The heat pump is t times more efficient. And as efficiency goes up cost of operation goes down.

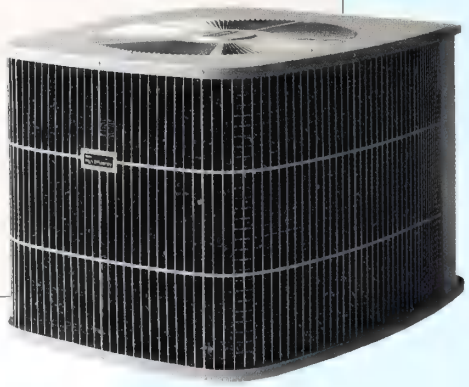


50 years ago . . .

Forced air rapidly heated every room in the home from a central furnace that converted fossil fuel into heat—a marked improvement over slow-moving (and noisy!) steam heat.

Tomorrow . . .

Compact heat pumps will be 400 percent more efficient than fossil-fuel furnaces. Inside the house, more-efficient controls will deliver the desired temperature to each room, further increasing the comfort level. These high-efficiency heat pumps will also be able to divert some of the heat they generate to produce domestic hot water—not only in the summer, when that heat is a natural by-product of the air-conditioning cycle, but in winter too!



Quiet Now

Noise. It may not be the most pressing environmental topic, but according to Derri Marris, director of advanced technology for Carrier Corporation, controlling noise p is a key issue for the '90s. A new generation of scroll-compressor heat pumps, with moving parts, will be 15 percent quieter than the last generation of reciprocating-co sor units they will replace. These new heat pumps also have variable-speed motors allow them to operate at less than full capacity most of the time, so heating and coo be both quieter and more efficient—making you a good neighbor for those around



THE INSIDE STORY.

WILLIS CARRIER WAS THE FIRST INSIDE GUY.

llowing a hunch he had about onship between humidity ness, Willis Carrier had lbreaking idea. In put his idea to use. He invented air ning. Suddenly, being as comfortable year-round.



SINCE 1902, WE'VE BEEN MAKING IT BETTER INSIDE.

What began with Willis Carrier's rm and hard work has been carried on by Carrier people all across the country. Residential air conditioning and heating has become a comfortable way of life, and Carrier dealers have become the "Inside Guys" people count on. Innovations such as energy saving heating and cooling equipment, humidifiers, air cleaners and electronic comfort controls have reinforced Carrier's name as #1 in comfort from coast to coast.



THE BRAND INSIDE AMERICA.

Carrier is the brand that homeowners know best. Since 1902, American consumers have relied on Carrier products for efficiency and comfort. And that confidence is why more Americans choose Carrier heating and cooling products.

Carrier®

We're The Inside Guys.™

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New Electric Lights Brighten the Future

Most of us can re
our mothers tell
to turn off the l
when we leave a room. It's still good advice becaus
cost of lighting makes up about 6 percent of your m
utility bill. But by the end of the century, new techn
will revolutionize how we light our homes.

These new lights are distant cousins of the old fou
fluorescent tube. Although these new lights can als
called fluorescent, the similarity ends there. One ty
compact fluorescent, a half-inch-diameter tube bent
form a compact U-shaped unit just a few inches lon
efficient that an 18-watt compact provides the same
light output as a 75-watt incandescent bulb—and it
12 times longer.

In terms of your wallet, if you're paying 8 cents pe
watt-hour for power, the new compact fluorescent w
your electric bill by $46.60 over its 10,000-hour life
forget about flickering bulbs when you turn them on
the incandescents, they turn on and off instantly.

Another light-bulb technology was announced la
June. These new E-Lamps combine electrical and c
cal technologies. As with the compacts, the light in
Lamp comes from a gas inside the bulb that glows.
larly, you can use lower-wattage bulbs—a 25-watt
Lamp replaces a 100-watt incandescent.

The difference is in the technology—E-Lamps use r
waves to activate the gas, rather than the electrical cu
that the compacts use. Projections are that E-Lamps
last for 14 years and give the same energy savings as
compacts. And because of their small size and traditi
A-line shape, they will fit all light fixtures.

Over 100 years ago . . .

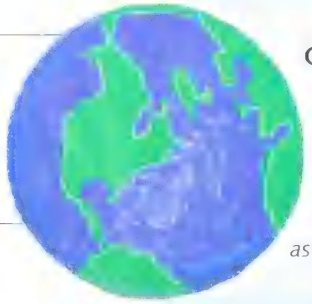
With the invention of the incandescent light bulb, Thomas A. Edison made lighting in the home safe and affordable and ushered in the Electric Age.



Tomorrow . . .

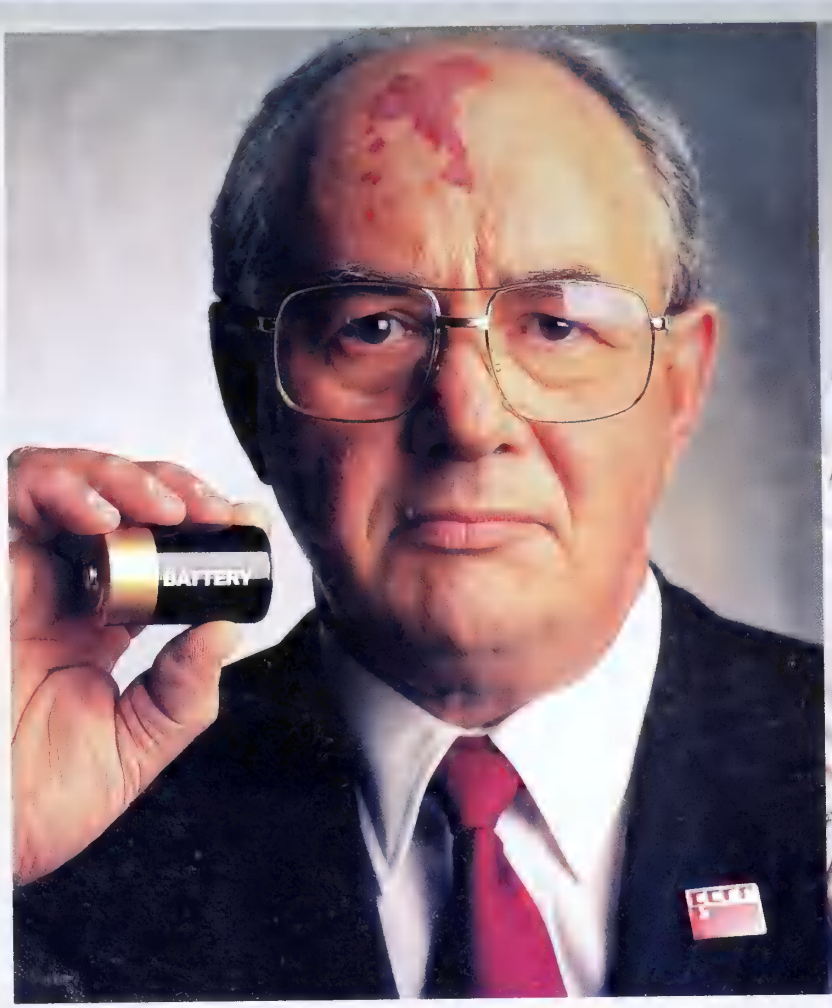
Compact fluorescents and E-Lamps, with lives of between 10,000 and 14,000 hours, last so long you'll think they're part of your home. E-Lamps are a one-time purchase. These high-efficiency lights give you the same conveniences you take for granted with any light bulb: They work on three-way fixtures, and you can dim them to change the mood in a room.





Green Light for the Environment

*Money isn't all these new lights save; they're also good for the environm
The same 18-watt bulb that saves you $46.60 requires so little electricity
operate that, over its 10,000 hours of use, it will cut carbon-dioxide emis
into the atmosphere by 10%. And because one compact has the same life
as 12 incandescents, waste disposal is reduced by millions of bulbs a year.*





CELEBRITIES PORTRAYED BY LOOK-ALIKES.

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*See the official warranty for details of terms and conditions. For the Millennium retailer nearest you, call 1-800-CAN-POWR. ©1992 Millennium Power System.

THE POWER TO LAST A LIFETIME.

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Comfort Zones

Heat pumps are the most efficient way to heat or cool a house, but m the air either hot or cold is just one part of an efficient system that c you less to operate. Getting the warm or cool air to those rooms w it's needed, and when, is just as important.

Dividing your house into heating and cooling zones is the most efficient wa maximize the efficiency you're already getting from your heat pump. In a zo house, temperature sensors replace a single thermostat. These sensors are lo the various parts of your house and report back to a central control unit. Lik mostats, they can be programmed to hold a temperature for so many hours a then change to a lower or higher temperature. But unlike a thermostat, whic affect the whole house with one setting, zone sensors affect only specific roo groups of rooms.

They work by controlling baffles in the ductwork. When the sensor in one calls for heating or cooling, it triggers the baffles, which open to allow the air that zone. When no heating or cooling is called for, the baffles close and div air to where it is needed. "A properly desig zoning system can cut the cost of heating an ing by up to 30 percent," says Joe Summa, r er of residential control systems at Carrier, " the same time offers increased comfort by el ing pockets of air that are too hot or too col

Typically, in a house with four zones, one z contains the kitchen and family room, anothe living room, dining room, and home office or The third zone is usually for the bedrooms, a fourth is for rooms that are seldom used or fo basement. A house with two zones would ha bedrooms in one zone and the rest of the roo the other.

To take full advantage of zoning, program t temperature settings for each zone according t and when the rooms in the zone are used. Fo example, program bedroom temperatures to up right before bedtime, cool off while you sl and warm up again before you rise. Set the d temperature for the bedroom zone to minimiz demand on the heat pump (cooler in winter, v in summer).

Zoning also allows you to downsize the h pump you buy because you heat your house efficiently. The set-back and air-mixing capa ties of a zoned system mean that you can inst smaller unit. Since heat is delivered more effi ly, you can use a heat pump that has a small energy capacity. This saves money at the init purchase, and the smaller unit uses less electr so the savings continue every month.

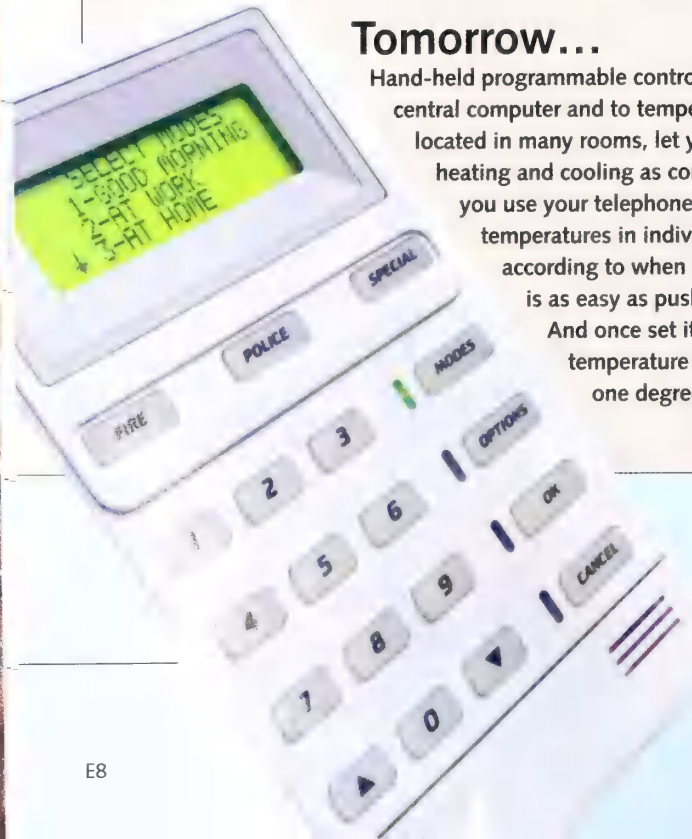
Yesterday...

The thermostat was invented to control heating. A simple mercury switch manually opened and closed an electrical circuit leading to the furnace. Once set, the thermostat responded to the temperature in the room where it was mounted and, within a range of six degrees or so, kept the whole house at a uniform temperature.



Tomorrow...

Hand-held programmable controls, linked to a central computer and to temperature sensors located in many rooms, let you control heating and cooling as conveniently as you use your telephone. Regulating temperatures in individual rooms according to when they are in use is as easy as pushing a button. And once set it holds that temperature within half of one degree.



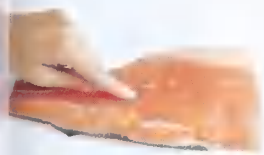


ng moist, tender, healthy fish is wonderful. Scrubbing the fishy splatters out of the seams and crevices on your isn't. That's why Tappan created the Scrub-Saver smoothtop range. Its ept design features a large seamless glass cooktop that simply can't catch and platters. Plus, unlike other ranges, the cooktop is made from a special ceramic



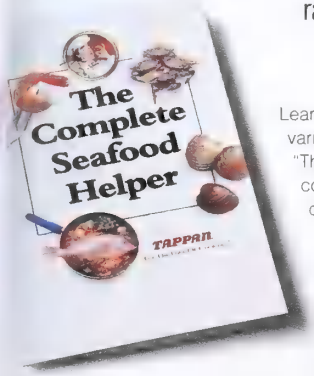
The 10-minute rule... for perfectly done fish, cook for 10 minutes per inch of thickness.

The Tappan Scrub-Saver™ Electric Range. Finally, A Range That Doesn't Catch Fish.



ell if fish is fresh or has been lightly press the fillet with your r. If it springs back, it's fresh.

that's virtually impossible to stain or crack. And whether you're sautéing, poaching, baking, or broiling, our even-heat elements and automatic self-cleaning oven won't leave fish overcooked at one end and raw at the other. Tappan Scrub-Saver electric ranges. Designed for people who love to cook. By people who feel the same.



Learn how to buy, store, season, and cook a wide variety of ocean and fresh-water seafood with "The Tappan Cook's Helper" series. For your free copy and the name of your nearest Tappan dealer, call **1-800-537-5530.**

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For The Love Of Cooking™

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Power Sharing

The wires that bring electricity into your home connect you to more than the power plant at the edge of town. At the other end of those wires, your electric utility company is working on ways to decrease what you pay for the electricity you use. They are doing this by increasing the efficiency of the appliances that use electricity and by helping you use those appliances wisely.

The electric utility companies call this strategy Demand Side Management, or DSM, and the idea behind it is simple. When you use electricity more efficiently it costs less to have the same level of comfort and convenience, which is good for you. Better efficiency also means less fuel combustion, which is good for the environment.

There are many facets to DSM. On the research side, money invested by electric utility companies has led directly to the highest-efficiency heat pump currently available, the HydroTech 20 from Carrier. More recently, another investment has resulted in the development of a light bulb that may last 2 years and use 75 percent less electricity than the standard incandescent bulb we're all used to. Research funded by electric utility companies has also led to cleaner methods of burning the American coal that fuels most power-generating plants. Emissions of sulfur dioxide have been reduced 95 percent, while the energy yield from the coal has increased by as much as 150 percent.

Day to day, some electric utility companies offer options on residential electric rates to customers who install energy-efficient heating-and-cooling systems, thermal windows, or additional insulation. Others will actually loan you some of the money needed to make these improvements or give you a cash rebate when the job is done.

Across the country, electric utility companies work with home builders to develop and implement energy-efficient construction programs. The resulting houses, labeled with such names as Energy Crafted Homes or Good Cents Homes, qualify for what's called the Energy Efficient Mortgage. In this type of mortgage, the anticipated savings on utility bills resulting from higher construction standards are plowed back into the financial calculations that determine how much mortgage money a prospective buyer can borrow. Lenders who participate in Energy Efficient Mortgage programs usually allow buyers of these homes to stretch their debt-to-income ratio by 2 percent. In some cases this allows the buyer to qualify for a more expensive home. In others it can make the difference between affording or not affording a home.

80 years ago...

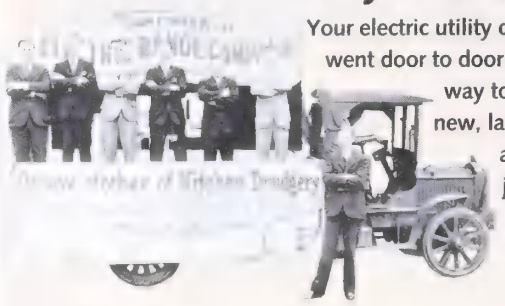


Photo courtesy Duke Power Company Archives

Your electric utility company literally went door to door to tell you the best way to use those brand-new, labor-saving electric appliances that had just been invented.

Today...

Your electric utility company is opening new doors at demonstration and learning centers such as Southern California Edison's Customer Technology Application Center. These centers give consumers hands-on experience with heat pumps and programmable thermostats. You can flick on a new generation of energy-efficient compact-fluorescent lights and see for yourself that comfort and convenience don't have to be traded for efficiency.

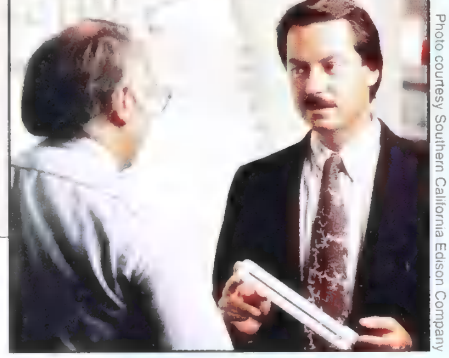
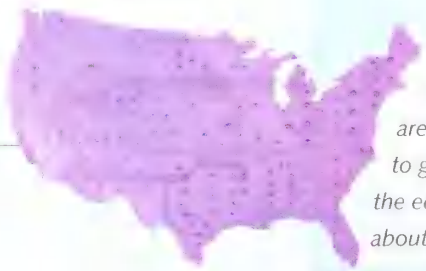


Photo courtesy Southern California Edison Company



A Partnership for the Future

The real bottom line is that the people who work for your electric utility company are your partners. They are working to ensure there will always be enough electricity to go around and that having that electricity will continue to benefit you as a customer, the economy, and the environment. Call your electric utility company to find out more about the programs in your community.

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RP. THE LEADER IN MICROWAVE OVEN TECHNOLOGY.

SHARP CREATES MICROWAVE OVENS SO SMART, THEY ACTUALLY MAKE DECISIONS.



crowave cooking is supposed to
y. Until you try to figure out exactly
ong to cook different amounts of
nt foods.
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kable line of microwave ovens that
e those decisions for you: Smart And
Microwaves from Sharp.
like other microwaves that rely on
settings, Smart And Easy Microwaves
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lly "reads" food's moisture level as
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Chances Are, You're Already Powering Your Home For Less And Don't Even Know It.

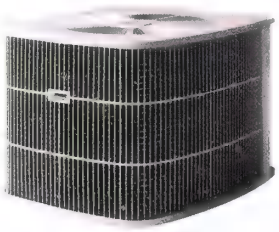
Every time you cook a meal in a microwave oven, heat something on an induction cooktop or heat and cool your home with one of today's high efficiency heat pumps, you're using energy more wisely. You're using less energy and getting more in return.

That's due largely to the advances in electric technology. Advances that are allowing you to get more out of each kilowatt hour. Since these advances mean less fuel is being burned, it also means less pollutants are being released into the air. That not only saves money, it also helps the earth.



Induction cooktops eliminate waste by heating the food in the cookware, not the air around it.

New high efficiency heat pumps are a good example of how electric technology has improved. Today's models heat and cool three to four times more efficiently than fossil fuels. They not only operate more effectively, they also conserve fuel. A smart move for you, a good one for the environment. And considering all the advances in technology, one that will only continue to improve.



High efficiency heat pumps heat and cool three to four times more efficiently than fossil fuels.



Automated controls allow appliances to run on cost saving cycle

To find out more, give the residential representative at your electric utility a call. After all, making better use of electricity not only saves you money, it also helps the environment.

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Continued from page 60

the first car I ever drove at 110 miles per hour and felt I was going 55, though the policeman who stopped me corrected my viewpoint on that. And it was beautifully appointed, beautifully detailed. I used to keep a box of Q-Tips and a little Dustbuster in the car to clean even the tiniest recesses. It gave me as much pleasure as a beautiful old Ruhlmann cabinet, a Louis XVI chair or a wonderful drawing."

Jarrett Hedborg sees a sameness in a lot of automobiles coming off today's assembly lines. "Everyone is so damn self-conscious, worrying who's going to rock the boat, so whenever you see something that really shows some testosterone, like that new Dodge Viper, you go, 'Oh my God, there's my heart's desire.'" The Viper, a Schwarzeneggerish 400-hp, 10 cylinder, $55,000 limited-production two-seater, is a machine of such excessiveness that it has neatly polarized opinion. Enthusiasts see it as a return to the glory days of 1950s and 1960s American muscle cars, others consider it an arrogant example of everything that's wrong with the automotive culture.

"I'd love to drive a red sports car, but it's just not appropriate for the image I'm trying to portray," muses Paul Vincent Wiseman, who for a dozen years has driven nothing but Volvo station wagons, perhaps the ultimate statement of automobile as appliance. "I deal with very high-end residential clients of tremendous wealth," he points out, "and I'm not trying to compete with them. I think it's important that you project an image of sensibility, and the Volvos are very luxurious but without looking it. They're fancy trucks." Has Wiseman done anything to his Volvo to make it less trucklike? "Well, in the back I have my Swaine & Adeney umbrella and a cashmere Agnona blanket," he laughs, "but it's still very low-key."

It's interesting that in his heart of hearts, Wiseman reveals yet another theme common to a surprising number of stylists and designers: admiration for the esthetics of the classic British Jaguar. "One of my favorite cars," he admits. "It's beautifully designed. Of course, part of the status of owning a Jaguar is that you have to be able to afford to have a car to back it up when it's in the sho

Wiseman sees the Jaguar's distinctiv and traditionally English interiors— compared with the burled-walnut leather aura of a good London club cultural manifestation. "Jaguar has sacrificed technology to give the sense niture in their interiors, and the over sign is very English, which means it's tric and doesn't work very well bu looks great," he laughs.

New York architect Lee Mindel, firm Shelton, Mindel, agrees. "The Ja really a piece of furniture on wheels, w the marquetry and wood inlays. Whe think of a Mercedes, you don't really car as furniture, you think of car as mac

Michael Formica, a particularly k edgeable automotive enthusiast who no drives his leased Maxima but owns a Miata, a 1967 Fiat Dino Spyder (curr undergoing restoration in a Conne shop) and a 1963 Bentley Continen



"I used to keep a box of Q-Tips and a little Dustbuster in the car to clean even the tiniest ecesses. It gave me as much pleasure as a Louis XVI chair or a wonderful drawing"

negative about Jags. "I don't share that us-object view at all," he huffs.

igner William Diamond, also an admitar guy," does share the view and knows y what he wants. "Give me a hunter Jaguar XKE with a saddle leather interioth my cars would be dark green except io one makes nonmetallic dark green ther than Jaguar, Rolls-Royce and Bentdo one. I find that shocking, because dy with taste would have a dark green *die* every time I see an old Mercedes in dark green."

ark green? Real trendy," Michael ica says. "I think green may be the 90s on of black: sort of gentrified, sort of formal without being too aggressive. For the last fifteen years my daily transportation has always been black, but I would never have a black car again. Black has now become very aggressive, very mainstream. Five years ago I had a black Porsche. If I were to have a Porsche now, it would be silver. Silver is what looks right to me. It's very nonaggressive, anonymous, and what I desire now is anonymity."

Even longer-lower-wider enthusiast Jarrett Hedborg has a soft spot for Jags. "The best-looking sports car ever is the XKE roadster," he insists. "I have clients who have Ferraris and Lamborghinis, and they look like origami. Just bent metal. To me, an XKE convertible has a more emotional appeal."

Hedborg also has some advice for the stylists who so often seem intent on cloning Mercedes-Benz and BMW designs: "Stop copying the Germans, because, man, they're good at what they do. Start copying the English. They make terrible cars, but they're pretty. If somebody could make a Jaguar that ran like a Lexus, they'd win big."

Manhattan decorator Victoria Hagan, of Victoria Hagan Interiors, doesn't own a car, but if she did, "It'd be a Saab. I had a 900 in college and adored it. I've always been impressed by their attention to detail.

"What I'm most attracted to, though, is the elegance of a vehicle. I don't mean >



REED & BARTON

Following is a partial listing of fine stores that carry Reed & Barton sterling flatware.

Alabama: Belk's, Bromberg's, Claude Moore, Couch's, Jimmy Smith's, Wares, Zundel's
Alaska: Design/Craft Ltd., Tom Sawyer's
Arizona: Dillard's, Grunewald & Adams
Arkansas: Dillard's, Fifth Season, Regency House
California: David M. Brian, Chalmers, Char Crew's, Corrick's, Cresalia's, Dell Williams, Geary's, Gottschalk's, Grebitus & Son, Harris Co., Heritage House, Jessops, Macy's, May Company, Melamed & Co., J. Nesbit, Olcott's, David Orgell, Robinson's, Shreve & Co., Silver Shop, Waterford Wedgwood Stores, William Glen
Colorado: Wm. Crow, Joslin's, International Villa, Table of Contents, May D&F
Connecticut: Brunsmaid's, Cardella's, G. Fox, Hoagland's, Lux, Bond & Green, Waterford Wedgwood Stores
Delaware: Chappel Jlrs, The Enchanted Owl, Everything but the Kitchen Sink
Florida: Alvin Magnon, Belk's, Carroll's, Dillard's, Silver Queen, Underwood Jlrs
Georgia: Belk's, Beverly Bremer's, Levy Jlrs, Macy's, Maier & Berkele, Richs, Waterford Wedgwood Stores
Hawaii: Liberty House, Waterford Wedgwood Stores
Idaho: Angleton, Bon Marché
Illinois: C.D. Peacock, Char Crews, Marshall Field, Potter&Anderson, Waterford Wedgwood, Westerling
Indiana: Ayres, House of Silver, Jacobson's
Iowa: Crown's, Schneff's, Smulekoff's, Thorpe's
Kansas: Dillard's, The Jones Store
Kentucky: Layfayette Galleries, Point House
Louisiana: Adler's, Clarke's, Judy Martin
Maryland: Albert S. Smyth, Creative Specialties
Massachusett's: De Scenza, Filene's, Jordan Marsh, Daniel Low, J. T. Place, Sharfman's, Shreve Crump & Low, Waterford Wedgwood Stores
Michigan: Heslop's, Hudson's, Jacobson's
Minnesota: Anderson Shop, Dayton's, J.B. Hudson's
Mississippi: Carter's, Farnsworth's
Missouri: Ambiance, Buchroeder's, Byron Cade, Dillard's, Famous Barr, Kaiser's, Waterford Wedgwood Stores
Montana: Sharp Expressions, Spencers of Montana
Nebraska: Borsheim's
New Hampshire: Lemay Bros., Ward Amidon
New Jersey: Fortunoff's, Hamilton's, LaVake's, Maegreen, Nat Schwartz, Windsor Gift Shop
New Mexico: Glen Cutter
New York: Berger Gifts, Michael C. Fina, B. Forman, Fortunoff's, Jean's, Lindsey's, Marel Silver, Macy's, Pitt Petri, Place Settings, Prestige Gifts, Roadside China, Talner Jlrs, Waterford Wedgwood Stores
North Carolina: Belk's, Dillard's, Schiffman's
North Dakota: Daytons, Royal Jewelers
Ohio: Al's Pottery China & Silver, Herschede Jlrs, Higbee's, Lazarus, May Company, Sterling & Collectables, Victoria Shoppe, Waterford Wedgwood Stores
Oklahoma: B. C. Clark's, Dillard's, Miss Jackson's, The Lampost Silver Co., One Silver Place
Oregon: Bon Marché, Cook's China & Crystal, Lawrence's, Meier & Frank, Zell Bros.
Pennsylvania: J. E. Caldwell, Hess's, Horne's, Sacks, Strawbridge & Clothier, John Wanamaker
Rhode Island: Ross Simon's
South Carolina: Belk's, St. Andrew's, Sylvan's
South Dakota: Daytons
Tennessee: Belk's, Hess's, Fischer-Evans, Kimball's, Andrew Morton, Rone Regency
Texas: Anderson Bros., Benold's, Busch Jlrs, The Carlton House, Copper Lamp Antiques, Dillard's, Haltom's, House of 1776, Kaplan's Ben Hur, Macy's, Marshall Field, Scrivener's, The Silver Vault, Sterling Jlry & Dist.
Utah: Felt Buchorn, ZCMI
Vermont: F. J. Preston
Virginia: Fink's, Hecht's, Keller & George, Leggett's, Midas, Michael Round, Schwarzschild Jewelers
Washington: Bon Marché, Burton Jlrs, China, Silver & Crystal
Washington, D. C.: Galt Bros., Lynn Jlrs, Hecht's, Woodward & Lothrop
West **Virginia:** Leggett's, Stone & Thomas
Wisconsin: Bake's, Daytons, Douglas China, George Wa... Marshal, Field, Westerling

Sterling Silver
The Eternal Element of Style

elegant like a Cadillac, I mean elegant-simple. A car might in fact be very complex, but in the first look and feel of it, there's a certain confidence you infer from its simplicity. I think the new Chevrolet Caprice taxi is nice to see on the street. It's clean and new, and there is a simplicity of line. There's a softness to it, and against the hard edges of New York, it looks good."

De gustibus non est disputandum: Bill Diamond sniffs at Victoria Hagan's favored Caprice as "the world's ugliest car." Yet Diamond's vote for at least one font of distinctive automotive styling would puzzle many of the same enthusiasts, for whom the Nash Rambler has long been synonymous with kitsch. "American Motors realized the virtues of styling restraint in the 1950s and 60s," Diamond insists. "I look at all the American Motors cars and they look like the best to me now. The Rambler American is gorgeous."

Victoria Hagan frequently rents cars, and her concern at the Hertz counter is more likely to be color than whether or not to accept the collision-damage waiver. "It sounds terrible, but I won't rent a royal blue car. It bothers me. I would never own one. And red velour interiors also bother me. Automotive stylists sometimes catch on late. Right now, many people are looking at green again as a nice new color, but car makers are just beginning to talk about using green. And they never seem to get the right tone."

Jarrett Hedborg groans about color, too. "Look at the 50s, when they had red cars with turquoise-and-white interiors, and we're driving around in cars with blue-gray velour interiors and mouse-brown exteriors. You get a choice these days between a beige or a black interior or one of the worst shades of dowager blue I've ever seen. Or, weirdly, you're beginning to see silver mauves. I'd kill for a car with a cypress green leather interior."

Mark Hampton blames the Germans. "The Teutonic view has taken over, and when you think of Teutonic design, remember that there are no famous German interior decorators nowadays. And how many famous German dress designers have there ever been?" he asks. "The new triumph of German modernism is utilitarian design—coffee makers, that sort of thing, not beautiful Hampton characterizes Mies van der R "demanding and minimalist, and people are into luxury and sensuality are not inv with minimalism." Says Hampton of h Teutonic Cadillac, "To me, this car is a derful place to be."

Architect Lee Mindel, who owns tw cars but won't let us name them, think car issue is less one of color than of monotony. "The parts of automobiles a melded into one blob now. There's no d entiation from bumper to body to hard It's the articulation of the parts of a car t more honest than making everything loo same. Too many cars on the road look they've been dipped in a vat of fudge."

Mindel says, "I actually think America tion wagons are great. An Oldsmobile, a Taurus—the idea of fake-wood paneling the kids in the back, that's so American, the van culture, the Jeep culture, that's American too. The recreational vehicle i big contribution."

"The American car I like is the Jeep," Vincent Wiseman says. "It's not trying t anything it isn't."

"The cars I see a lot of people with m driving are these four-wheel-drive thi Stephen Shubel comments. "They aren't tentious, they don't make it look like have a lot of money, and they're not the of car that gets broken into and rob They're sturdy and trucklike."

Indeed, even for designers consumed b need to be surrounded at all times by ta spaces and objects, practicality frequently trudes. "I'm afraid I'm a person who function first," Tom Fleming admits. "O Long Island, in my weekend house, I ha whole mishmash of unmatching kit equipment, but everything works and I lik That's how I approach the automobile: wheels and it's gotta run."

Former editor of Car and Driver *and current automotive columnist for* Condé Nast Traveler *and* Worth *magazines, Stephan Wilkinson test drives cars from all over the world. His personal fleet, however, consists of two elderly Saabs and a Subaru.*

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Vane glorious



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putting greens, but seldom have they been offere
project so much fun as the weather vanes made
the recent show and auction to benefit Caramoor Ce
for Music and the Arts in Katonah, New York. Ar
tect Robert Siegel, who helped gather the 30 contri
tors, commented, "Weather vanes are simple,
sculpture and mathematics go into their making."
forgot to mention fantasy. Ever since Shem Drow
stuck his copper grasshopper on top of Faneuil Hal
1742, vanes have inspired their creators. For Caramo
architect Frank Lupo crafted a dirigible moored to a s
scraper. Robert Kliment, Frances Halsband and Ro
Phillips made a vane of a black arc and a red poin
A square-and-circle scheme by Joseph Fuller, Jr.
based on ancient Chinese symbols for earth and unive
Susan Scior's ballerina embodies balance and gra
Most graceful of all was the reason for creating
objects. The sale raised funds for Caramoor's garde

BY WILLIAM BRYANT LOGAN

De Beers

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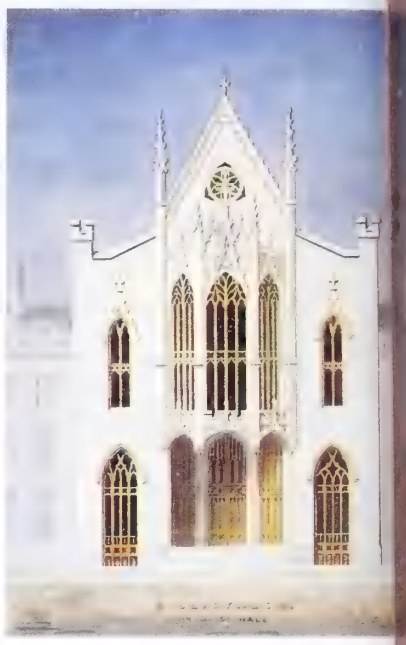
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THE MAN'S DIAMOND

The Gift He'll Never Forget







Fanciful silver spoons, a master of American Gothic architecture, and sumptuous Tai textiles are among the tantalizing subjects of exhibits this fall





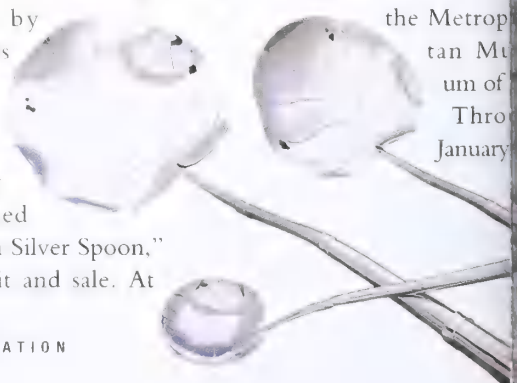
PRIMITIVE TOOLS FROM American shipyards, workshops and farms are prized today for their handcrafted simplicity. A push drill (left), turned with the pull of a rope, was used by a carpenter in the 1780s. It is among the more than 200 iron and wood objects at New York's American Primitive Gallery, December 4 to January 16.

IKAT—THE TRADITIONAL weaving-dyeing process in Thailand and Laos—is used to make ornately patterned textiles for clothing (a woman's skirt, left) and the decoration of houses and temples. "Textiles and the Tai Experience in Southeast Asia," at the Textile Museum in Washington, D.C., through January 3.

BEFORE HE WON HER hand in marriage, photographer Alfred Stieglitz captured Georgia O'Keeffe's graceful hands on film (top center). The Phillips Collection has paired his photographs and her paintings (O'Keeffe's *Pattern of Leaves*, top left), showing side-by-side views of Lake George, the New York skyline and dramatic still lifes for "Two Lives: Georgia O'Keeffe & Alfred Stieglitz—A Conversation in Paintings and Photographs," a traveling exhibit. At the Phillips Collection, Washington, D.C., December 12 to April 4.

A SEA-GRAPE LEAF WAS the model for the sterling-silver spoons by Robyn Nichols (right). The set is among one hundred works by contemporary artisans handpicked for "Borne with a Silver Spoon," a traveling exhibit and sale. At the National Ornamental M Museum, Memphis, Tenne November 15 to January 17.

BUILDING AMERIC country houses in the mid-18 architect Alexander Jackson D delved into Greek, Gothic, Eg tian and English-cottage st A library sketched in 1838 right) has characteristic detai steeply pitched roof and bank slender windows. Now, one h dred years after his death, lithographs and watercolors of idences as well as furniture signed by Davis are on view the Metrop tan Mu um of Thro January



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BY WHITNEY WILLIAMSON


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THERAPY IN A BOTTLE

The double pleasures of the tabl

The design director of Tiffany & Co. remembers how he learned to cook splendid meals and set splendid tables—the twin disciplines that make for happy dining

THERE ARE TABLE SETTINGS that give you a sense of pride and privilege, and there are settings that simply delight. The best do both. Whatever the case, every successful table with its transient splendors of food and furnishings and flowers is a self-portrait of the host or hostess; each is a small monument to the convivial, generous and hospitable facets of the human spirit.

The qualities that make us attractive to our friends are reflected in the food we offer them and in the tables we set to receive them. The same blend of wit, grace and charm, simplicity or splendor, conservatism or audacity that distinguishes us, distinguishes our tables.

The great Bette Davis once said to me, "I really haven't much to offer people, but one thing I can do is fix them a good meal."

Making my rounds in 1976 as a magazine essayist, I visited a location for photography near Weston, Connecticut, an 18th-century mill turned country house belonging to friends of Miss Davis. They arranged that I visit her nearby cottage for lunch on the way back to New York. A bit intimidated by the invitation and knowing my illustrious hostess had no cook, I called late in the morning to point out that the day was uncomfortably hot and perhaps cooking lunch would be a bother. That, to be honest, was my only reservation. Visions of the culinary atrocities served up to Joan Crawford by Bette Davis in *Whatever Happened to Baby Jane?* haunted me. Anyway, I phoned. "I've already made you lunch, Mr. Loring," was the reply, in that inimitable New England voice. So I went to an unforgettable meal of cold fresh tomato soup, roast pigeon with peas, cucumber salad and chocolate ice cream and cookies with my new film star friend.

My own cooking was less formidable when, sixteen years before that lunch, I had arrived in Paris, age twenty, to begin what would turn out to be an eleven-year stay in France. What, I wondered, had a barely more than teenage American to offer the French? And like Miss Davis I hit on the theory of a good meal as a token of friendship.

What I did know when I was twenty years old was how to make great home-style American food



French cooking was unfamiliar to me, despite an earlier Grand Tour of Europe led by my mother. During the tour I had absorbed little more knowledge of *la cuisine française* than that snails and frog's legs were both edible and tasty when combined with generous amounts of garlic, butter and chopped parsley; that the French could trick a teenager with the intricacies of a traditional *hors d'oeu variés* into eating both beets and carrots; that it was a toss-up whether poached pea candied orange rinds tasted better w chocolate. Such was the wisdom of fourte

However, what I did know at twenty how to make great home-style Amer food. From the cooks at my parents' g ranch in Arizona, I knew a thing two about Mexican cooking as w Good American meals in this cou of *fins gourmets* would be something please the French and just poss something to surprise them, I thoug

There were modest triumphs there were spectacular failures, but triumphs prevailed, and within two three years of my arrival there were members of *le tout Paris* who would t down my dinner invitations.

I learned the hard way that ma syrup and horseradish are flavors horred by the French. When the fa Parisian architect and social lion, E Aillaud, bellowed, *"Enfin, le pain au chocola* on tasting my American devil's food cak learned that not all ethnic foods travel.

There were fortunately other Ameri recipes for success. A crown roast of p with oyster stuffing finally won Monsi l'Architecte Aillaud's favor, as did a pecan made with walnuts, pecans being unavailal There was my grandmother's cook's stew chicken in yellow gravy with baking pow biscuits, and my mother's cook's oven-fr chicken with potato pancakes, and Moth own lamb stew with dumplings, pot roast

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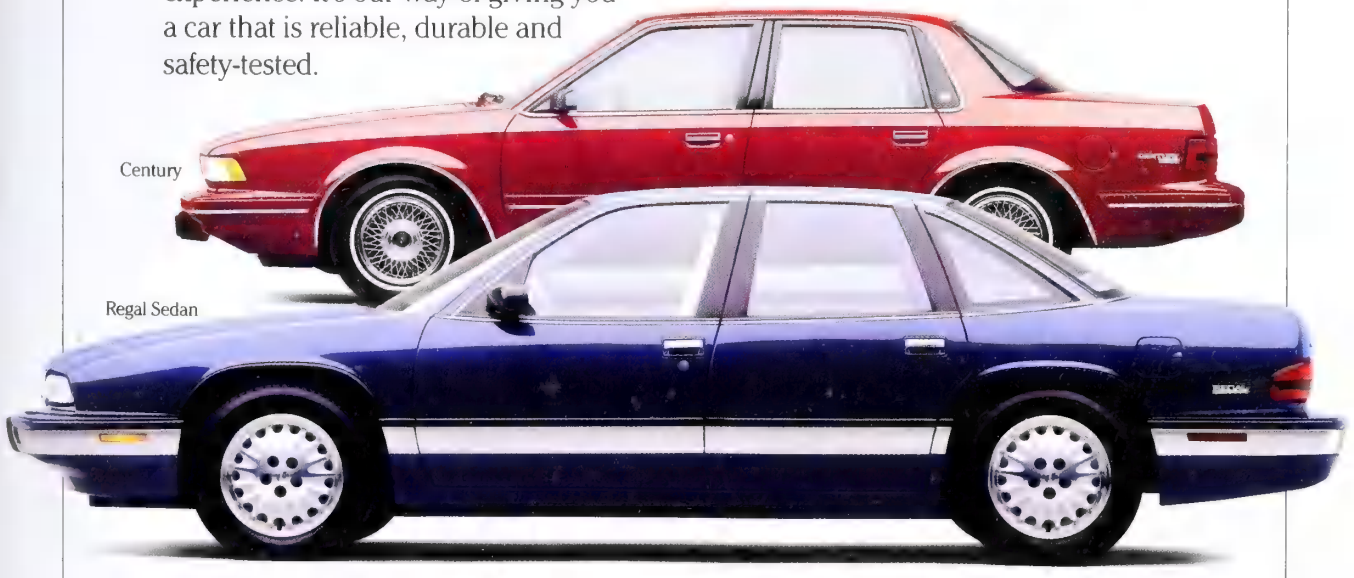
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eavy cream, and pepper steaks with n. These and a host of other American ould go anywhere with success. What the French would lavish on a good an apple pie with its lattice top, or nioned pineapple upside-down cake, or each cobbler. In short, I learned that ench, like everyone else, love good ood, and I also learned that they like ed with beautiful table furnishings. n I had my first interview with Van ruex in 1978, applying for the job as his or as design director of Tiffany & Co., astonishment he didn't wish to discuss at all. He felt he had a good idea of thought about that from my essays in s magazines. What he wanted to talk was food and how to select it, cook it esent it at the table. "Unless you know a leal about food and its settings," he said, could never be design director of y. How could someone hope to design crystal and silver for a Tiffany setting oesn't understand what to eat at one?"

le furnishings are only props for acting e daily ceremonies of dining. They can charm and beauty and glamour, but the food is below the expectations of casion. Food's flavors, textures, colors romas must play their proper roles in verall production, or all of Tiffany's ificently colored and patterned china, glitteringly cut crystal and all the mas- ly crafted silverware, backed up by site linens and seductive flowers, will ransform an event into a great meal.

arrival in Paris in 1960 was the begin- of four years of formal study of art and at the legendary École des Beaux-Arts, place of an architectural style of well-bred ducated pomposity, all splendidly over- nented: the style of opera houses, public ies, train stations and turn-of-the-century naires' mansions. However, the Beaux- was not a temple of culinary culture. The neals in its dining hall were rude fare d on compartmented metal trays. The nts' favorite menu was grilled pig tails ears with pureed potatoes. These were eakable and inedible but occasioned ously messy food fights every two weeks.

Exceptional good luck had given me three advantages in the great game of learning about food and table furnishings. First, I had quickly been befriended by a large and remarkably cultured French family with a Louis XV *hôtel particulier* in Paris and a sprawling country house near Nemours; second, my older brother had a vast Greek summer house perched on the cliffs of Santorin; and third, my mother had a little gem of a summer house and garden of her own in the shadow of the majestic dome of

I learned the hard way: The French abhor maple syrup and horseradish

Santa Maria della Salute in the center of Venice. The secrets of French, Italian and Greek cooking were not to escape me, nor were the pleasures of hunting for table furnishings at the Paris flea market, London's Portobello Road and King's Road antiques markets, Athen's Monasteráki district or in the grander emporiums of the merchants of Venice. In all those treasure troves of the decorative arts, at least half the goods offered were made for use at the table, irrefutable evidence of the world's ongoing passion for dining well.

A family move to Arizona in 1945 had opened the avenues of ethnic design and ethnic food as I explored the Mexican and American Indian cultures of that strange and then undeveloped area. I discovered that Mexican silver and colored glass combined with Mexican and Indian ceramics, baskets and weavings had their own rudely stylized and unsophisticated splendor and could be used as well (or badly) as the civilized table furnishings of England. My move to Paris some years later opened my eyes to the glories of faience and fine porcelain, just as it opened horizons in gastronomy beyond my American mother's and English father's deliciously homey and satisfying dishes, punctuated with the traditions of their various southern, Mexican or Northern European cooks.

My Yorkshire-born father's dinners of rib roast of beef, Yorkshire pudding, fried green tomatoes and boiled leeks have remained a staple of my culinary vocabulary as have some excellent cakes and cookies: the Graham cracker tortes of my birthdays, Grandma Webster's molasses cake, cinnamon-and-almond-flavored Holland butter cookies, and my mother's simple, perfect date bars. And just as everyone's childhood memories of favorite family foods influence their future tastes, so the English pottery, bone china and ironstone of my youth remain quite pleasing to my eye despite the refinements of taste acquired in the more elevated fields of continental European and Oriental tablewares.

I have sometimes found myself cooking dinners for 100 guests. One such dinner, a New York celebration of Man Ray, re-creating his legendary Pecci-Blunt White Ball of 1922 on its fiftieth anniversary, required a trip to Paris to lunch with Man Ray to discuss not only the dinner and ball, but also the poster which he had delegated me to design and print. My poster of a blue baguette on an amorphously shaped canary yellow background intersected by a giant cadmium orange Man Ray signature pleased the New York Cultural Center crowd, who believed it to be an authentic Man Ray design. And I had the unique privilege of cooking an all-white dinner of *brandade de morue*, roast veal with cauliflower and salsify, endive salad and vanilla ice cream with lichee nuts assisted by the legendary muse of Surrealism, Lee Miller, then food editor of English *Vogue*. I retain two things from that dinner: the first, that color plays an important even vital role in food and its presentation (white is not enough); the second, a wonderful image of Lee Miller stirring and tasting my *brandade de morue* and exclaiming, "More garlic! More olive oil! More martinis!"

"More" is a cry that comes from the generosity of spirit that motivates all great cooks and all great hosts. In architecture "less" may be desirable, but at the dinner table more is more. Underseasoned dishes, undernourished guests and underadorned >

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tables never brought a sense of festivity and event. Whereas ge portions of good food in beautiful settings never fail to please.

Many countries design table furnishings to complement the sine. The French and Italians triumph in this. Yet the English focus so little on refinement in food, have nonetheless prod remarkable percentage of the world's truly wonderful table The 18th-century mania for tea, coffee and hot chocolate in rococo splendors in German porcelain and silver (which, un nately, seldom integrate successfully into contemporary styles

There are also smaller countries that excel in the arts of the Portugal's porcelains, ceramics, crystal and silverware are as crafted and as imaginatively designed as any in the world, the re remarkable native artisan skill and centuries of aesthetic pollination with English traders as well as with Chinese and Indi fluences from Portugal's colonies.

In the early 1960s, the German interior design magazine *Wohnung* published a table setting from an apartment I then h Paris's Île St. Louis. The caption cavalierly informed the readers th table was in a fisherman's cottage on the North Sea, ready for dinner of freshly caught eels. Yet the table, which was set with M and Austrian peasant dishes, did not seem incorrectly attributed fancied Nordic location. This is the genius of peasant potteri world over; they all have a common denominator of rustic charm.

The higher styles of fine tableware, however, do not have charmed adaptability. English ironstone and pottery do not com ably mix with French or Italian faience which, in fact, don't ofte cessfully mix with each other. Even within cultures, different mat can seldom be used together successfully. Faience and pottery ref mix willingly with porcelain, no matter how related their patterns this is true in France and England and Germany and Italy and Po and every other ceramic-producing country. Their surface tex clash: faience soft and sensual, porcelain hard and brilliant. The unwillingness to cooperate persists between the warmth and hon of English bone china and the cool sophistication of Contin porcelain. Even within the range of Continental porcelains, fine man wares with their soft, just off-white colorings and their sli waxy glazes are never well matched with the pure white color highly reflective glazes of Limoges wares.

As can legitimately be suspected, all these marked differe evolved through intention and not through happenstance. Each ture created table furnishings to complement its cooking with th sult that English food and English tableware are eminently suite each other; French haute cuisine looks best served on French p lains, and French peasant or provincial dishes look best serve French faience. Italian food is essentially country food and looks in Italian pottery or faience dishes, which probably explains Italy' stricted production of fine porcelain despite its preeminence in world of ceramics.

None of this, however, presents unsurmountable obstacles to ety in food and table settings. Hosts and hostesses are not expecte have as large a range of table furnishings as their range of recipes.

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There are practical ways to adapt every room—and eve backyard—to accommodate someone who uses a wheelc or walker. Such changes m spaces comfortable for the the family, too. Clockwise from top: From a deck an enjoys his yard and view. Wide bathroom doorways g someone in a wheelchair roo maneuver. A window opera with an extended lever is ea open. In the kitchen, sink a stovetop have recessed fronts someone in a wheelchair ca up close to the work area.

The user-friendly hom

How to have a house that is comfortable for everyone in the family, including those with special needs

RON MACE DIDN'T LIKE THE look of typical wheelchair ramps, those concrete slabs from sidewalk to doorway that drop off at right angles. They were cold, ugly, and they spelled disability. So when he renovated a client's house in Raleigh, North Carolina, Mace, who himself had polio as a youth and now uses a wheelchair, created an earth berm. He built up the front lawn at a gentle slope, placing a walkway on top of an incline so subtle that guests weren't aware that they [illegible] on a platform designed to ease rolling in [illegible] of the house.

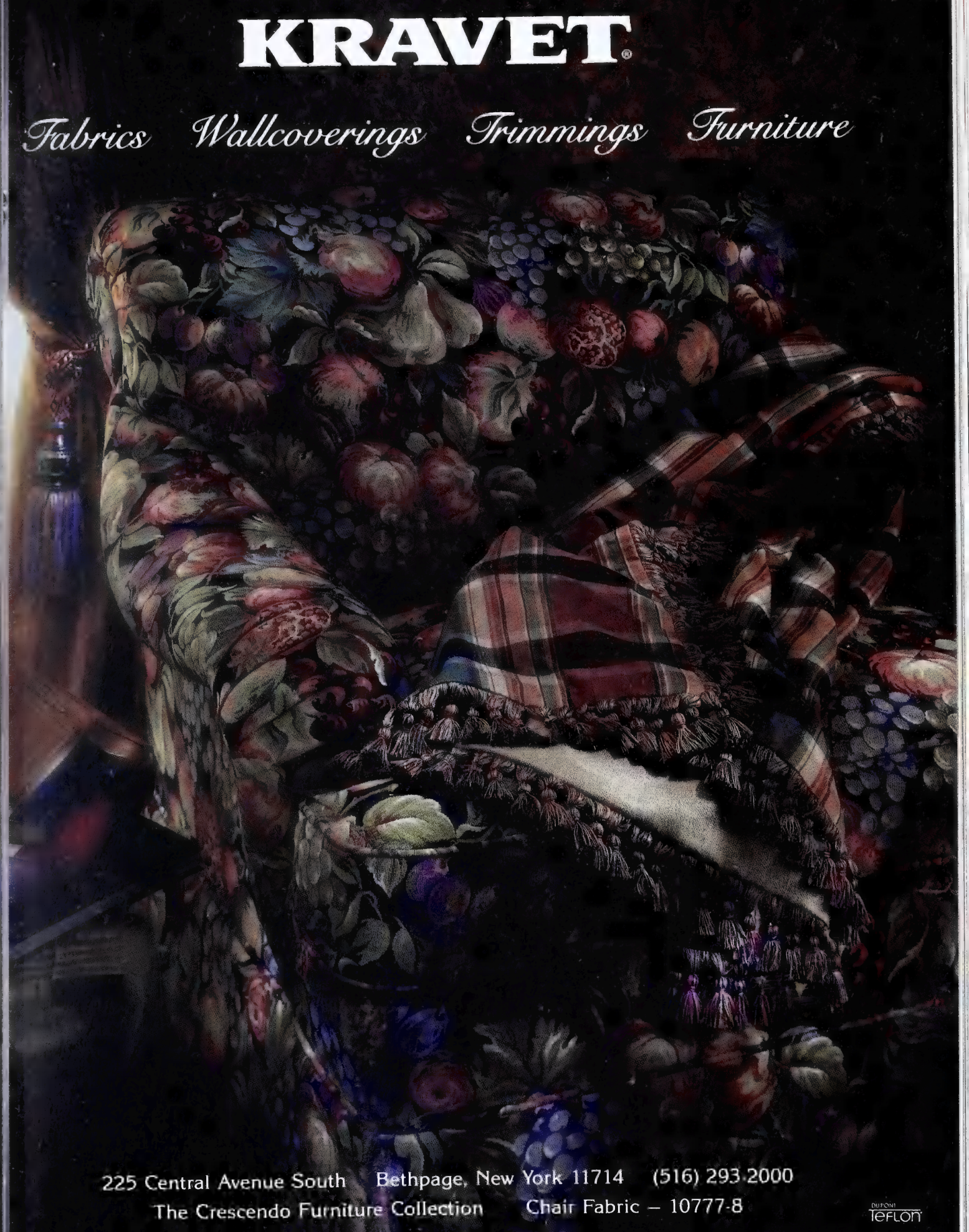
[illegible] is the first to admit that not everyone [illegible] thousands of dollars it could cost to [illegible] truckloads of dirt, cartons of flowers and [illegible]bbery, and hire a landscape architect to make an exterior entrance attractive and accessible at the same time. (For some, the answer is a concrete or wood-frame ramp.) What is more important to Mace, who is director of the Center for Accessible Housing at North Carolina State University, is that homeowners faced with renovation should not equate accessible with institutional. A home for people with limited mobility doesn't have to be a fortress of linoleum, steel and concrete. The key, says Mace, is universal design, creating a house that is comfortable for *everyone*—for the family members who are able-bodied as well as for those with special needs.

It makes sense. It is estimated that seventy percent of all Americans will suffer some kind of disability, either temporary or permanent, at some time in their lives. For those fort[illegible] enough to escape even a bout on crut[illegible] chances are that at some point they will b[illegible] sponsible for a loved one who is stiff [illegible] arthritis, or dependent on a walker t[illegible] around. Americans are living longer—t[illegible] 85 and over are the fastest-growing group—and despite medical miracles, the[illegible] no denying that aging bodies wear down. most of us want to age in familiar surro[illegible] ings—not in a nursing home.

That often means renovation. Different abilities require different adaptations; som[illegible] with a vision impairment may need walls counters of contrasting colors, while som[illegible] in a wheelchair may require counters low[illegible] to a comfortable height. But there a[illegible]

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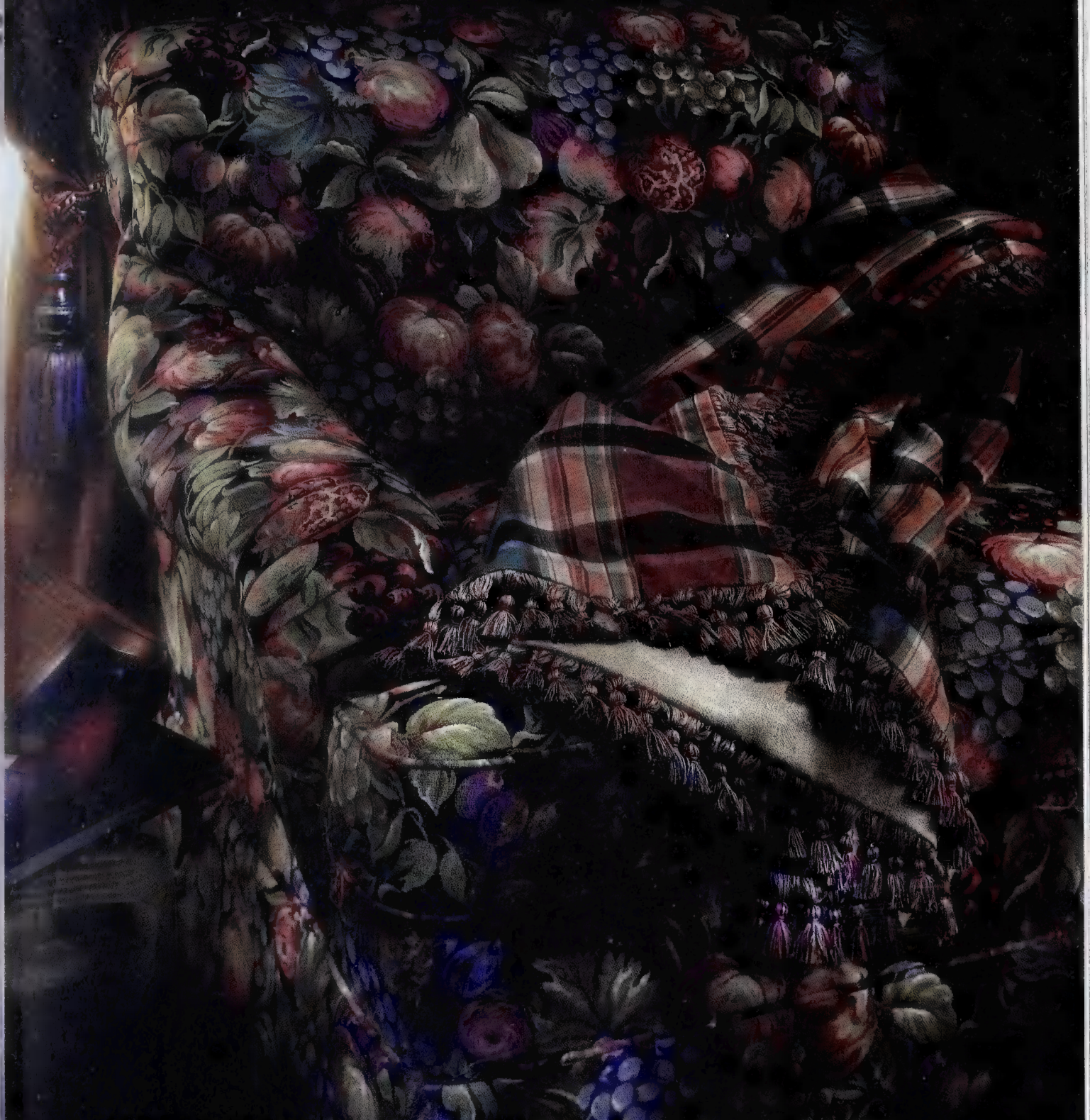
[illegible] is the first to admit that not everyone [illegible] thousands of dollars it could cost to [illegible] truckloads of dirt, cartons of flowers and [illegible]ubbery, and hire a landscape architect to make an exterior entrance attractive and accessible at the same time. (For some, the answer is a concrete or wood-frame ramp.) What is more important to Mace, who is director of the Center for Accessible Housing at North Carolina State University, is that homeowners faced with renovation should not equate accessible with institutional. A home for people with limited mobility doesn't have to be a fortress of linoleum, steel and concrete. The key, says Mace, is universal design, creating a house that is comfortable for *everyone*—for the family members who are able-bodied as well as for those with special needs.

It makes sense. It is estimated that seventy percent of all Americans will suffer some kind of disability, either temporary or permanent, at some time in their lives. For those fort[illegible] enough to escape even a bout on cruc[illegible] chances are that at some point they will b[illegible] sponsible for a loved one who is stiff [illegible] arthritis, or dependent on a walker t[illegible] around. Americans are living longer—[illegible] 85 and over are the fastest-growing group—and despite medical miracles, th[illegible] no denying that aging bodies wear down. most of us want to age in familiar surro[illegible] ings—not in a nursing home.

That often means renovation. Different abilities require different adaptations; som[illegible] with a vision impairment may need walls counters of contrasting colors, while som[illegible] in a wheelchair may require counters low[illegible] to a comfortable height. But there a[illegible]

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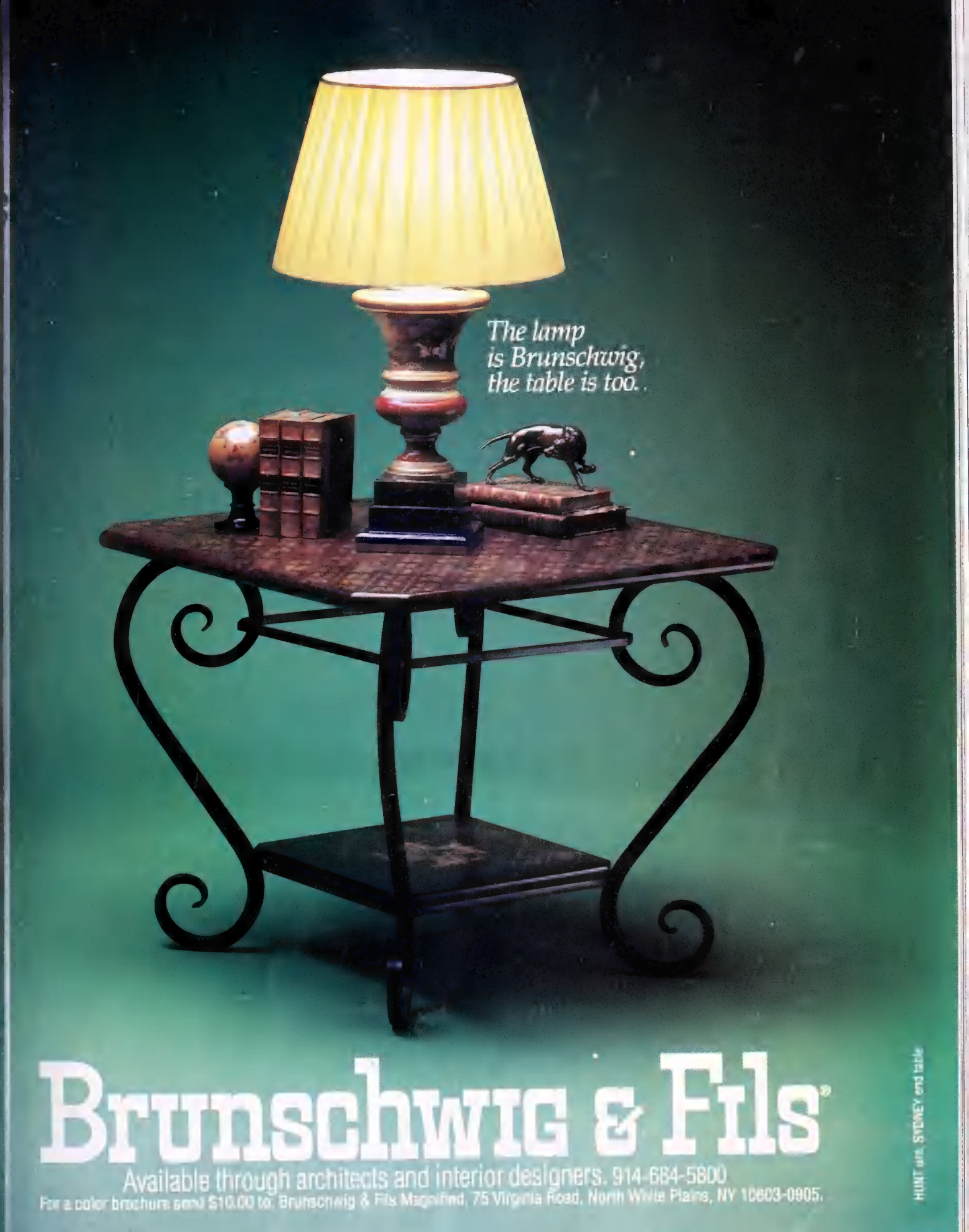
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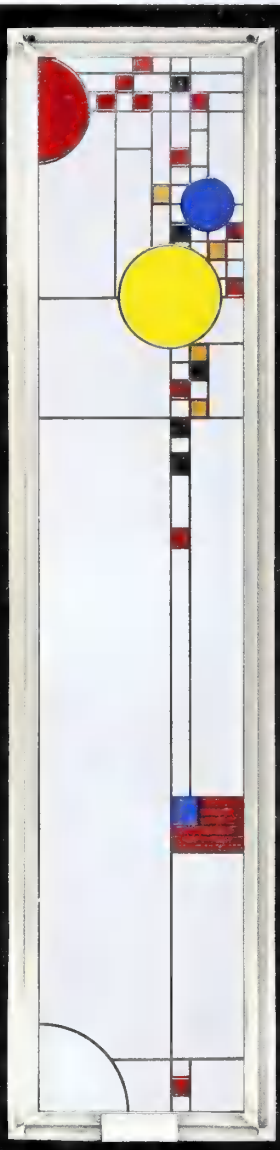
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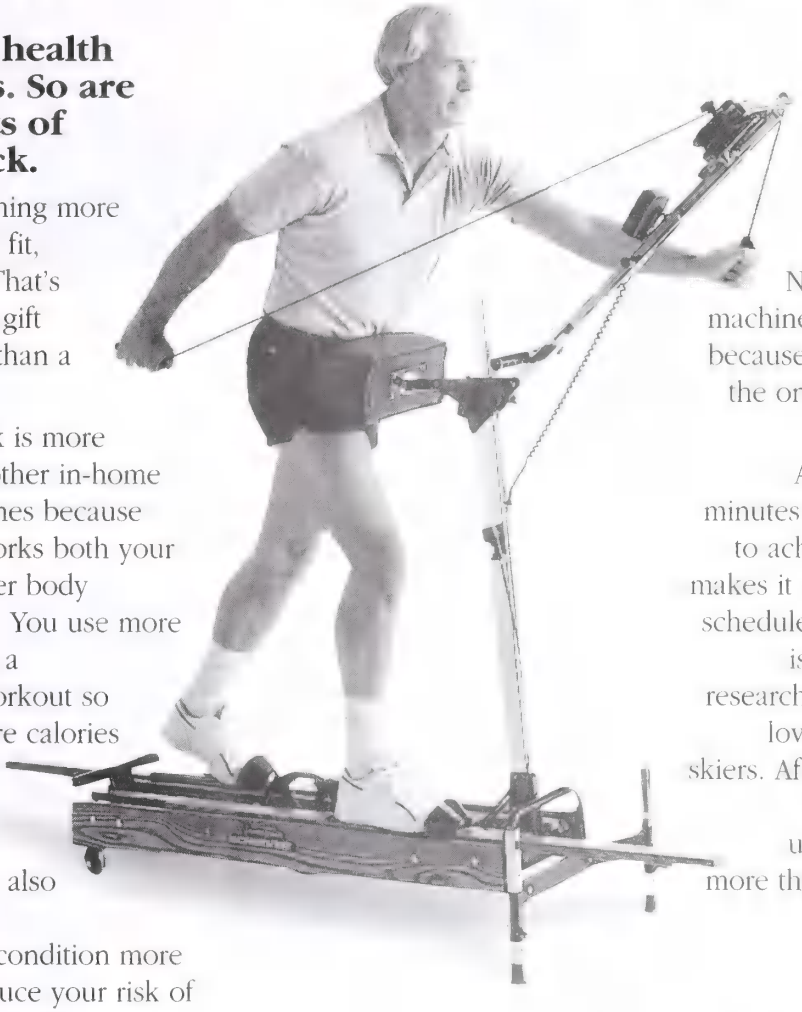
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basic changes that can make a home friendly to all family members—changes as simple as replacing knobs on doors and sinks with lever-type handles. Or substituting toggle light switches with roller switches (the test is whether you can operate the lever or switch with a fist). Or lowering electrical switches from the standard 48 inches above the floor to 18 inches and raising electrical outlets from 12 inches to 18 inches above the floor. Or widening door openings to 32 inches clear and reducing thresholds to one-half inch or less.

When plotting a remodeling, the first concern is the entryway. The goal, says Lenny Rickman, a housing specialist for the National Association of Home Builders Research Center, is as few steps as possible and a ra both sides. If a family can no longer mana stairs, a ramp must be i Michael Galvin, presi Anchor Design & Ren Inc., a Newton, Massac design and remodelin recommends installing that can later be remove don't want to compron architectural integrity or sale value," he says.





The door on a new tub from Kohler (above) makes it easy to get in and out of the bath. Left: Someone in a wheelchair can roll right into a shower stall that has accordion doors but no threshold.

Bathrooms are next. Grab bars a ical, but you don't have to settle chrome variety found in hospitals Goldberg, an interior designer and of Planning Accessible Living, a Es based company, coordinates gra with the overall color scheme.

Goldberg, who has cerebral palsy a



s and sometimes a wheelchair, plants
rs everywhere—next to the toilet, in
wer, and on the wall, where they dou-
owel racks. To be safe, the bars must
ired to a solid wood blocking behind
l and fastened to the studs. If mounted
on the Sheetrock or plaster, the grab
uld give with one tug.

iiversal toilet, such as Highline Lite by
, is higher (17½ inches bowl height)
e standard model for easy transfer from
hair to toilet and back to wheelchair.
edestal basins or basins attached to the
ean people in wheelchairs won't bump
anity legs or plumbing pipes. Today
acturers are creating lavatories with
ies such as forward-sitting faucets.
n standard vanities can be adapted.
Thomas, housing coordinator for
s Living of Metropolitan Chicago,
that if she opened the cabinet doors underneath the basin, she could easily roll her wheelchair close enough to wash. To avoid burning her legs, she wrapped insulation around the pipes.

Bathtubs and showers are more of a challenge. For those with limited flexibility, Kohler makes a bathtub with a door so the bather can just step in. The door seal inflates when the bath begins to fill with water. Electric Mobility has introduced the Dignity Bath with a built-in seat that, operating by water pressure, lifts the bather in and out of the water. Ron Mace recommends a "wet room," in which the shower area has no barriers, no walls, no threshold, only a shower head in the corner. The bathroom is all tile, and the floor slopes toward the drain under the shower head. Toilet paper and towel rack are in another part of the room.

In an ideal world, all houses would have a bedroom and full bath on the first floor. In reality, the first-floor bathroom is often too tiny to accommodate a wheelchair or walker. This means that, somehow, the second floor must be made accessible. For homes with a wide stairway, a chairlift, which hoists the entire wheelchair up to the second floor, is an option. Another approach is the stair glide, a seat that rides up and down the stairs on a rail attached to the wall. Anyone in need of help—asthma sufferers, athletes with sprained ankles—will benefit from the ride as much as someone who has a wheelchair waiting for them at the top and bottom of the stairs.

Whether the family cook is able-bodied or disabled, the preferred kitchen design is a triangle, with easy access from stove to sink to refrigerator. But in a universal kitchen, the control knobs for the stove are in the front, not in the middle or in the back, where arms can easily be burned while reaching. Lettering on the knobs may be raised for those with visual *(Continued on page 159)*

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house beautiful
NOVEMBER 1992



The power of passion

I WOULDN'T WANT TO BE ONE, AND I am glad I'm not married to one, but the most interesting people I know are definitely obsessives. As the editor of a magazine about design and decoration, I know that the best stories are always the ones about people who are passionately opinionated. Our piece on designers and their cars is a blazing example of how much thought some people can give to an everyday object most of us take for granted. Our excerpt from John Loring's new book shows just how fervent the design director of Tiffany & Co. can be about food and table settings.

Susan Zises Green, whose Manhattan apartment is shown on our cover and on the following pages, told us she studies John Cornforth and John Fowler's decorating books like the Bible. Her obsession with collecting majolica began when she was a girl and the colorful ceramics were considered junk.

Artist Jan Hashey, also appearing in this issue, confesses that when she and her husband found their farmhouse in upstate New York, they were so overcome with passion that they forgot to bargain on the price. The farm is where Jan started acquiring brown mixing bowls. "I didn't really mean to collect, but a friend had a few pieces and I started to want them," she recalls. "These days when we go antiquing together, we both leap out of the car to see who can get to the bowls first. Now I have 72 and she has 68."

The apartment of Dara Caponigro, one of our senior decorating editors, will reveal to readers her strict devotion to a particular aesthetic; and the story Dara produced in Charleston, South Carolina, documents the hauntingly beautiful, eccentric spaces of two architects fanatical about their locale.

We don't always know where our affinities come from, but in this month's Thoughts of Home, architect, author and teacher Witold Rybczynski does tell us how the stone houses on the island of Formentera, seen as a young graduate, changed his eye forever.

Passion is a powerful force in any arena. We are grateful when it appears in our world of visual arts. We would be poorer without it.

Louis Oliver Gropp

Editor in Chief



The ceramics majolica collection, began by owner Susan Zises Green (opposite below) was a consists mainly of 19th-century English and m pieces. Opposite above: At one end of the ng room, a number of gilded pieces are glowing against rich glazed walls and pale with little pattern to distract the eye.

JNE KURT PHOTOGRAPHY BY THIBAULT JEANSON PRODUCED BY CAROLYN ENGLEFIELD



A taste for the timeless

Surrounding herself with "things that make me smile," a Manhattan decorator creates a soft-hued haven where city stresses melt away

ECISION IS NOT ONE san Zises Green's problems. d yes to this apartment in y minutes; in ten minutes , I knew just the way I d the living room laid out. ny clients—who in this case my family—definitely had say," she adds with a smile. patterns, Mom!' they insist- Although Green, whose has taken her from New City to Connecticut and da, did not stick strictly to her kids' instructions (patterned curtains set off striped shades in the dining room; a wink of chintz graces pillows on an armchair), the palette of this urban manor house is soothingly subtle throughout—a quiet harmony of sage, sea greens and straw beiges. One feels that beyond the deep sofas, large mirrors and delicate antiques of the living room, the windows might hold views of English parkland instead of brick canyons streaming with traffic.



Green openly admits the strong influence on her style of her idol, Sister Parish, whose Americanized English look has long been an icon of comfortably established taste. But Green has distilled this gentle grandeur for her own home in her own way, with emphasis on treasures gathered over years of passionate—and often prescient—collecting.

By her own admission, Green is an "inveterate shopper." Even as a teenager she was snapping up





oth a treasure house and a mily retreat, the living room of this anhattan triplex has a friendly rmality, warm to the touch. On festive enings, the light of 29 black candles ays against gilded mirrors, sage-green alls and antique chintz. The high-cked garden bench by the windows was und brown and bare; the new owner eached the wood and upholstered it with ather. Landscape prints from Florian app. Silk curtain fabric by Jack Lenor arsen. The antique armchair's rosy intz (center) by Cowtan & Tout.





(then) inexpensive pie[illegible] of ... jolica—mostly 19th-century English and American piece[illegible] Well before the craze hit, she fell under the spell of tole: [illegible] shapely urns topped with pineapples to twining lilies to [illegible] berant pair of spouting fish sconces. "Don't you love the little swans painted on that?" she says, holding up an English tole urn, one of a pair that top two carved Italian tables. "I can't resist painted pieces with a touch of whimsy." Look closely at a carved gilt mirror sprouting sphinxes, horses and an eagle or at an English painted leather screen aflutter with birds, and you are sure to catch Green's affection for pieces that evoke the natural world. "Someone once asked me, 'Don't you have *any* furniture that doesn't stand on hooves or claws?'" she laughs.

Although her major pieces are 19th-century English, [illegible] smattering of American, French or Dutch, Green is openly casual about provenance. Hers is not a textbook approach to antiquing: She trusts top dealers and her own instincts for what is special or amusing. And what amuses Green has more than once become the rage. "I don't go for *serious* pieces," she admits. Nevertheless, a pedestal table in the living room, which she thought was English, turned out to be American and to have a sibling in the Brooklyn Museum's collection. But Susan Zises Green loves it no more and no less for that: "It just *goes* here," she says confidently.

Conversation sparkles in a well-dressed room. Chairs are hand-painted reproductions made for Green. French pineapples on the English sideboard and vases on Italian tables by the window are favorites from Green's collection of tole. Striped fabric for balloon shade: Brunschwig & Fils.



"I've discovered that men like a feminine bedroom," says the decorator whose English four-poster is painted with cherubs and flowers. Carved garlands twine the mirror over an English maple chest with serpentine front, where majolica vases are as cheerful as morning. It's a room that says, "Don't rush, the day can wait," where parents can linger on a velvet recamier or down chaise and talk things over. A hand-painted Dutch table, foreground, doubles as a desk. Needlepoint rug by Stark Carpet. Bedside reading lamp by Hansen.

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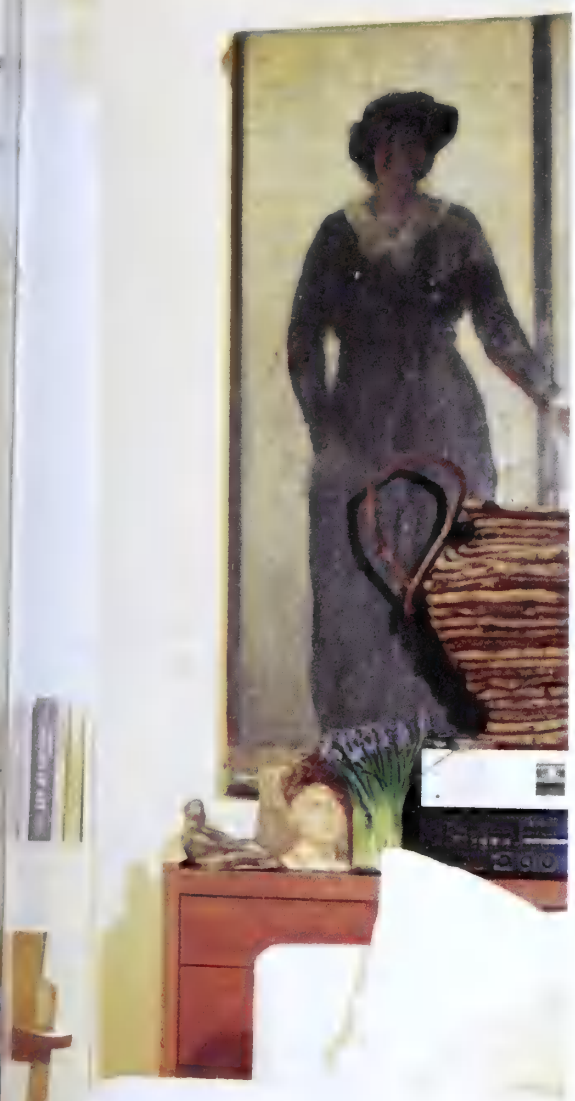


White Magic

BY MIMI READ

PHOTOGRAPHY BY JEFF McNAMARA







If a room is in great shape, with freshly painted walls and gleaming floors, it's easy to throw in a piece with a worn, imperfect finish and have it work



In Dara Caponigro's eggnog-colored living room a grass-cloth screen hides a window air conditioner but lets in sunlight. The 1950s teak armchair shows her fondness for early modern pieces. Above right: Caponigro collects moody portraits of women. Right: Her mother sculpted the clay figure.





AS A HOUSE BEAUTIFUL DECORATING EDITOR

Dara Caponigro spends most of her days exploring the great inc
She combs the country for compelling houses, and charts the
currents that keep the interior design stream flowing.

"When you're exposed to so much, it's difficult to define you
taste," confesses Caponigro, who lives on Manhattan's Upper
Side. But identity crises on the style front seem well behind her
a few skirmishes with intense color and heavy pattern, she has
full-circle, she says, to liking the things that appealed to her whe
began working for the magazine six years ago: lots of white and
neutral colors, natural fabrics, clean-lined modern furniture,
with interesting textures, organic shapes.

But purity is not the only theme in this typical 1930s one-bed
apartment in a landmark Art Moderne building. It is also a potentl
tobiographical environment, carefully furnished with fragments from childhood and other sentimental souvenirs.



Even the early 1960s Scandinavian blond-wood dining table and six streamlined chairs are memorabilia as well as arresting design: This was the family furniture in Caponigro's childhood. Her mother used to be an interior designer, and the Caponigros' house, filled with Knoll furniture and other sleek pieces, was stylistically well ahead of its suburban neighbors.

There is no real dining space in the apartment so Caponigro invented one, devoting a quarter of the living room to the six-foot-long dining t
Thanks to its strong presence, the area feels like a room. Caponigr
ten uses the table as an expansive desk. Then once every two mo
or so, she clears it off and throws a dinner party. "After I came h
from the Milan furniture fair," she says, "I had everyone over
risotto and veal Milanese."

Caponigro is also fascinated by biology and zoology. "I've go
these weird snakes and insects around," she says, lifting up a chalk
snake coiled on a side table. There are also exotic seashells in a w
urn, starfish on a windowsill, a golden spiderweb on a table.

Played against that earthy strain is a sophisticated design sen
smart, serene, clean—born of her own instinctual eye and her con
exposure to the work of contemporary designers. She cites New Y
designer Vicente Wolfe and Atlanta designer Nancy Braithwait
two of her inspirations.

Her sources? Antiques shops, flea markets, trash piles and wareh
sales. And, of course, the mother lode in her family basement.

Caponigro recently married a man who lives in San Francisco.
now, they spend weekends together. "It's been kind of an adjustm
as far as housing goes," she laughed. "For so long, it was *my* apartm
But David really didn't have any furniture. Until we married, he l
like a college student with a loft bed and some folding chairs."

Clearly, Caponigro will be in charge of decorating their new ap
ment in San Francisco. So far, though, it's still empty. "I don't p
lot for things, and I'm really picky," she explained. "Some people n
a sofa, so they buy a sofa. For me it takes a long time to find a th
that I would really want in my life."



Modern cut-paper collages hang above various antiques. Opposite page: Gnarled sticks break up the white walls and help define the living room from the dining area. Opposite page: A salvaged mantelpiece on the wall adds architectural interest to the vestibule.









The bedroom dressing table (left) consists of file cabinets under a white bedspread: a lesson in using tight space in attractive way. The photograph of graveyard statuary is by Don Freeman. The white iron chair has the kind of rusty finish that Caponigro likes. Above: Real sil a fake snake, the family cat. Below: Th creamware plate and faux-jeweled clock are both flea market purchases.





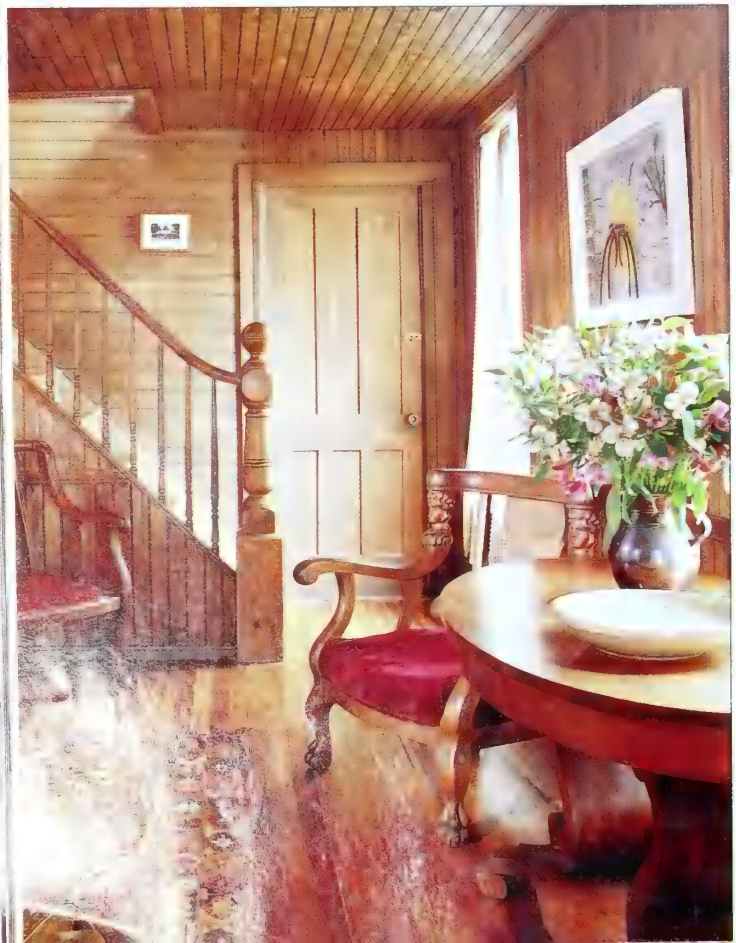
A white bed with white linens: Caponigro wanted large pale shapes floated against apricot walls. The appealing old wicker chair is a fresh contrast with a new wood-and-chrome table.

FOR MORE DETAILS, SEE READER INFORMATION

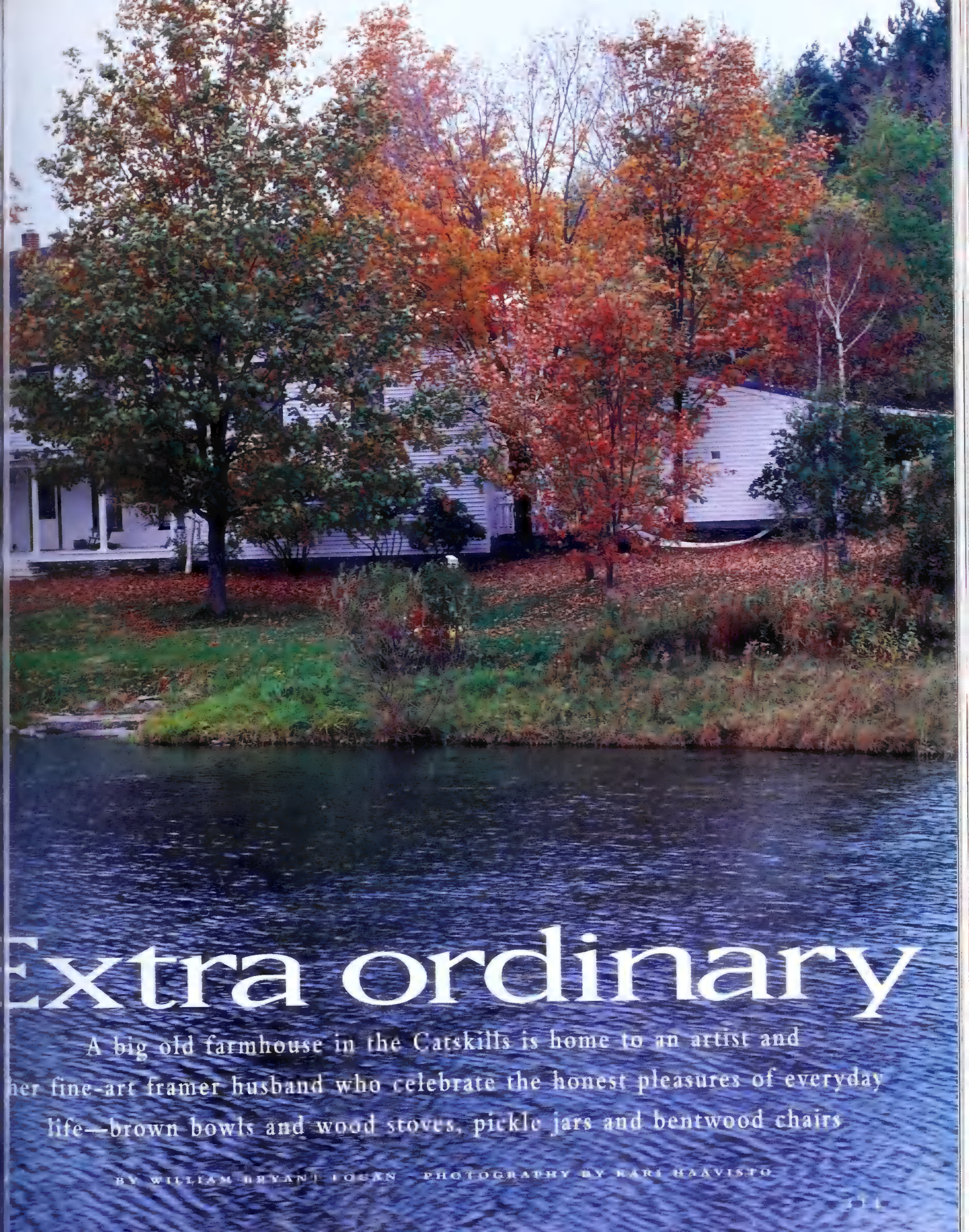


The topmost of twelve ponds faces the 17-room hilltop farmhouse. Left: On a breezeway between house and shed sits a simple table and two of six bentwood chairs that Jan Hashey bought for $10 at a junk shop. Below: The view from the porch down the Charlotte Valley captures the shimmer of lower ponds. Bottom: A room added in the sixties.









Extra ordinary

A big old farmhouse in the Catskills is home to an artist and her fine-art framer husband who celebrate the honest pleasures of everyday life—brown bowls and wood stoves, pickle jars and bentwood chairs

BY WILLIAM BRYANT LOGAN PHOTOGRAPHY BY KARI HAAVISTO

The couple's relaxed attitude is reflected in the r

and plain modern upholstered furniture, v



THERE ARE twelve ponds on the 106-acre farm in upstate New York where artist Jan Hashey and her husband, Yasuo Minagawa, a fine-art framer, look out down the high, fertile Charlotte Valley. No one pond is spectacular in itself—they were dug by the dairy farmer who built the place back in 1887—but when the sun strikes their wind-ruffled surfaces, they are like a string of gray-green pearls stepping down among the valley's hollows.

Neither Hashey nor Minagawa had expected to buy such a large property, but the moment they drove up to the door, they said they would take it. Hashey laughs as she notes that when she is not painting, she is, and was then, a successful New York real estate agent. "I forgot to bargain. I was overcome by passion."

Chance, passion and the apotheosis of the ordinary have been the hallmark of Hashey's work as an artist, so it is not surprising that her country house and studio share these attributes. Her most recent New York show, at Barbara Toll Fine Arts, featured drawings of brown bowls, and the bowls themselves line the shelves of her large kitchen, the pride of the seventeen-room house.

The bowls are not particularly important as antiques. They are beautiful to Hashey in their simplicity and suitability. Bowls together on a shelf take on a life of their own, much as they do in her art pieces, undulating across the surface like a musical score. Throughout this house, where the couple spend four months of the year, ordinary objects are like notes on a staff. Colorful ceramics, sake cups, rows of tomatoes, jars of pickles, old spool candlesticks, sheafs of seed packets, all repeat and amplify a theme from daily life. Here among the high ponds and the meadows, Hashey and Minagawa have made of their household a simple harmony.

ques, warm woven textiles
nst bare white walls







Hashey facetiously calls the sitting room the Santa Fe room because of the adobelike fireplace (left) installed by previous owners. The simple pine cupboard and low chest were neighborhood finds. Above the Design Research sofa is a large drawing by Hashey of a Russel Wright celery dish. Top: The bentwood rocker resembles calligraphy. Above: Among Hashey's first assemblages of plain objects was this group of spool candlesticks that she collected as a girl on Cape Cod.



To Jan Hashey, a serious cook, the kitchen (left and right) is the most important room in the house—except for the studio. "Coffee, bread and olive oil," she says. "Start me with those, and I am happy." The room is awash in brown bowls, fresh tomatoes, pickled and canned vegetables and fruits from the garden. The gray cupboard is another junk shop treasure. The simple French wallpaper is overlaid with a finger-painted pattern in white and red. Pans line the kitchen alcove above a table for two. A tiny maple-leaf shelf displays one ripe tomato. Below: The studio, with its 20-foot ceilings, is heated by this ancient Kalamazoo wood stove, five feet high and as wide as Santa's belly.





Jan Hashey's
which she focu



orite rooms are her kitchen and her studio, rooms in
creating—whether it is good food or good art

BY NICOLE SWENGLEY



Every day of the yea



 The herbaceous border is lush and brilliant in summer (top); in winter (opposite top) plants are left to stand and turn a ghostly silv

PHOTOGRAPHY BY CLIVE NICHOLS



An adventurous English plantswoman in Berkshire makes sure that her ectory garden is as lovely to look at in the depths of winter as it is in May



Clipped box (opposite below) guards a secluded bench. Above: A treasured Roman statue stands beneath a Japanese maple tree.

ESTHER MERTON, PLANTSWOMAN PAR excellence, has created a garden for every season of the English year around her redbrick Georgian rectory house in Berkshire. Winter is the particular challenge. One way she meets it is by growing special winter-blooming camellias, cyclamens and cherry trees, and dozens of varieties of early snowdrops, daffodils and crocuses. Evergreens like conifers and junipers and the red branches of Japanese maples provide some winter color, while square-cut yew hedges maintain the garden's structure. Merton lets her herbaceous plants such as helenium, sedum, and lysimachia stand all winter in their deep borders, staked against the wind and rain by pea-sticks; on cold days when their tops are dusted by hoarfrost, they have a mysterious, icy beauty.

The garden is bounded on one side by a high stone wall covered with rambling roses, on the other by woodland. Within, there are many "rooms"—the kitchen garden planted with zucchini, artichokes and dozens of herbs; the orchard with Damson plums, figs, medlars, quinces and old varieties of apples like Blenheim Orange and Orleans Reinette; a yew-bordered swimming pool with changing rooms disguised as a Roman temple; a tennis court secluded by shrubs; and a manicured croquet lawn.

The great surprise is that this delightful cottage garden—the epitome of all that is traditionally English—is filled with



The outer edges of the six-acre garden (above) are wilder and less structured than the center. Below: Hoarfrost sparkling on fern-leafed yarrow whose tops left in winter protect their crowns. Opposite: The summer border ablaze with red hot pokers, fiery heleniums, orange dahlias.



flowers from faraway places. Twice up China's sac Mount Omei, down the Yangtze River, through Sze wan, and all over India, Australia and Japan, Merton defied the skeptics and collected plants that flourish multiply on her six country acres. This passion for over collecting burgeoned when she was accompanying husband on Far Eastern business trips.

The most unlikely plants have prospered in this garc including unusual Chinese hydrangeas, Japanese tree onies, and ten-foot-tall pink and white tree dahlias fr the south of France. But Merton is also passionate ab ensuring the survival of indigenous wildflowers and cla cottage-garden plants. She has had great success with varieties and wild roses. ("I don't like the bright scream colors of modern roses," she explains.) Ferns and hellebo have also done well in her care. A giant Japanese pain fern, whose fronds are pink in spring, came from Mo Omei. "All the specialists said I couldn't grow it here, bu do. As for the hellebores, they have terrible morals grow like weeds in this garden."

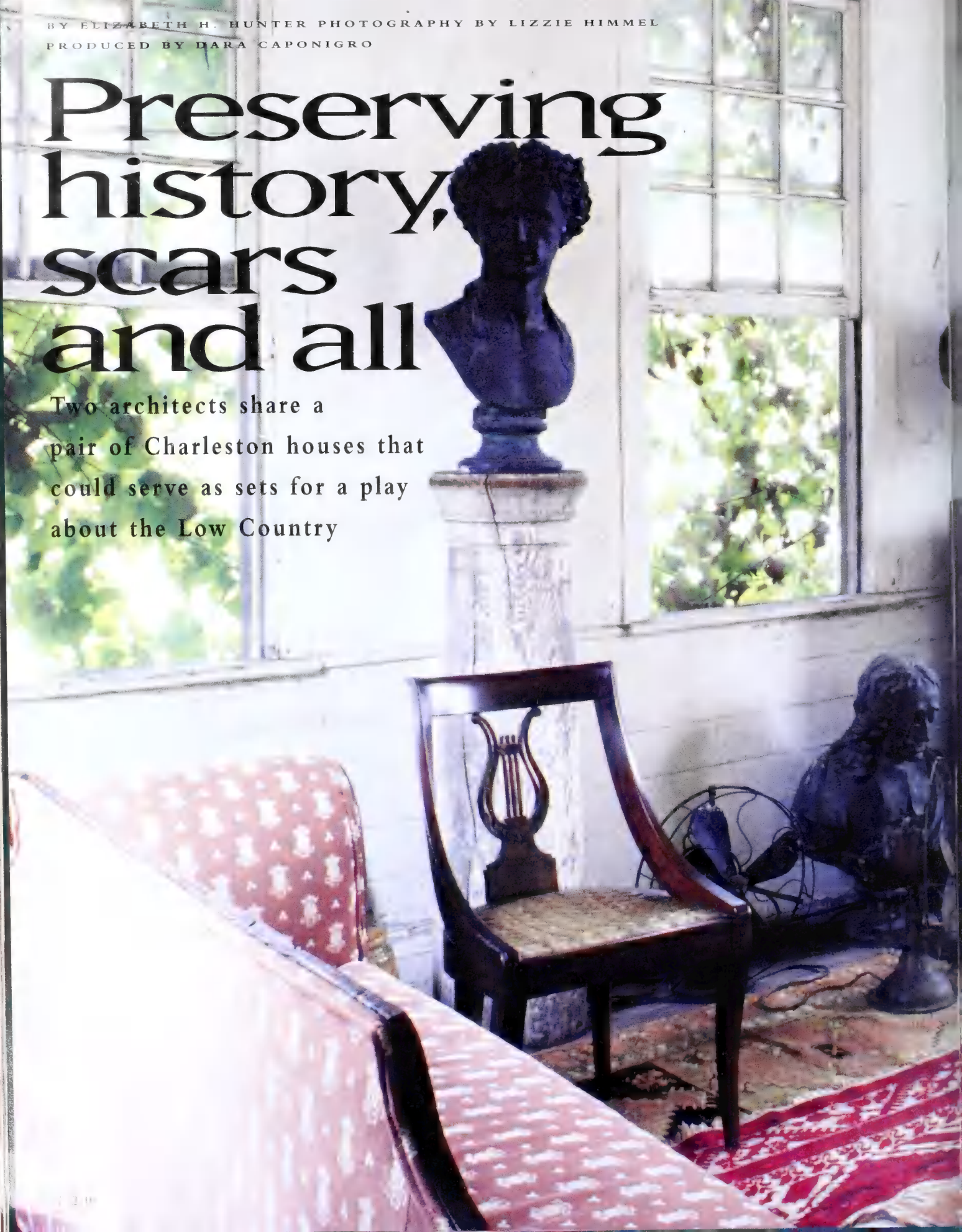
The garden at The Old Rectory, Burghfield Village, Reading Berkshire, England, is open to the public on the last Wednes of every month, February through October, 11 A.M. to 4 P.M. Esther Merton asks that you not phone ahead.



BY ELIZABETH H. HUNTER PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY DARA CAPONIGRO

Preserving history, scars and all

Two architects share a pair of Charleston houses that could serve as sets for a play about the Low Country





In Randolph Martz's Charleston parlor, once two rooms, rough plaster between the middle windows shows where partition was. Old fans, useful because there is no air-conditioning, share the space with a more exalted collection: plaster casts from originals in the Louvre. Rugs are layered in mosque style.








BAUHAUS








OLPH MARTZ CAN USUALLY how people will react when they see i-century Charleston, South Carolina, or the first time. They will ask, "When going to paint?...Where are the cur- Do you *really* live this way?" With eling from the walls, the ceiling com- wn in places, and worn, unfinished the house looks as if it hasn't been l in fifty years, and with good reason.

z, an architect, who owns the house ene Waddell, an architectural histo- w living in Los Angeles, has seen ny houses whose histories were de- l by heavy-handed restoration. He addell wanted to remember the peo- o had lived in the house and to pre- races of each era. "I like it when a f paint falls off and shows the hot blue underneath. It tells us about the s who were here in earlier times," artz. "Besides the house was built as le wooden box, and to upgrade it be pretentious."

t in 1851 as a two-family dwelling for acks, the house had been sorely ne- l by the time Martz and Waddell saw 979. They bought the property, which ed the house and the separate kitchen re behind it, called a dependency in uth. The kitchen was in such bad that it took Martz three years of week- repair and remodel it as a rental unit. alls were too decrepit to patch so he tongue-and-groove paneling. He laid floor and built walls to give some pri- o the bedrooms on the second floor.

restoration of the main house was simpler. Martz and Waddell took down the partition between the two living rooms on the second floor (the first floor had been occupied by small shops) to create one big airy parlor with windows on three sides. They pulled up vinyl floor tiles so the old wood planks would show, and painted every room except the bathroom, where they left the vibrant blue walls with white sponge-painted polka dots. "The whole house was painted this way," says Martz. "One room was white with black dots, the kitchen was red with yellow, which, of course, we couldn't live with. But those polka dots are so much a part of the history of the house we wanted to keep them in one room."



Most of Randolph Martz's objects reveal his passion for travel and for the Low Country; others are family heirlooms. Opposite below: Martz's office on the ground floor of the main house. Top, from far left: Before Martz had a thriving practice, he made these models of houses he would like to build. His grandmother's bookcase with family photographs. Cast-iron ornaments from Grace Episcopal Church. Balusters from Charleston houses. In Martz's bedroom, a watercolor by Alice Ravenel Huger Smith, Charleston Impressionist, hangs beside an Ikat textile. Borghese Mars in the bathroom. Martz says the posters of Mao (in the bathroom) and Lenin (in the kitchen) have "no political significance." Above: Martz between Molière and Voltaire.

Whitney Powers, another architect, and a native Mississippian, now rents the rebuilt dependency, or "little house," as it is called. She remembers seeing the big house for the first time shortly after moving to Charleston. "Randolph asked me to a party," she says, "and the parlor was lit by candles. The house was more like what I thought Charleston would be than what Charleston really is."

Although simple in structure and details, the house was not cheaply built. The fireplaces have Greek Revival mantels and the windows are handsomely proportioned. "The windows are nine-over-nine, which made people think the house was built before 1850," says Martz, "but our research shows that it was not. I think the sash must have originally been in a house downtown, and when bigger panes became fashionable, the old windows were recycled here."

Martz is so full of lore about his own house, his neighborhood of Radcliffeborough (part of it a ghetto for free blacks in the mid-1800s), and Charleston in general that it

A little house tucked behind the big one is an old Charleston tradition



is difficult to believe he is not a native. In fact, he grew up in Pittsburgh and studied at Carnegie-Mellon University in the early 70s, when the school of architecture had "a most thoroughly International Style philosophy," as he puts it. But after coming to Charleston and working for eight years for a restoration contractor, he developed a reverence for the construction, materials and details of Low Country buildings.

Martz does not feel that his modernist training carries over into the spare decorating of his parlor and bedroom. "I think it looks more like a nineteenth-century museum—when objects were arranged as in a warehouse." But Whitney Powers, a contemporary architect, sees definite signs of Martz's [illegible] training in the way he rebuilt the little [illegible]e. "Spatially I associate it with modern [illegible]tecture," she says, explaining that the [illegible] dependency had been divided for [illegible]milies, just as the big house was, but

Because the dependency behind Randolph Martz's house was built for two families, it had two fireplaces (above and opposite above) and two sets of stairs going up to two bedrooms. Martz built walls around both stairs, revealing the stringers. A bathroom was tucked behind the door next to the dining room fireplace. Opposite below, from left: Whitney Powers in the garden; looking past the chimney from the dining room; 19th-century wardrobe in the sitting room.

FOR MORE DETAILS, SEE READER INFORMATION

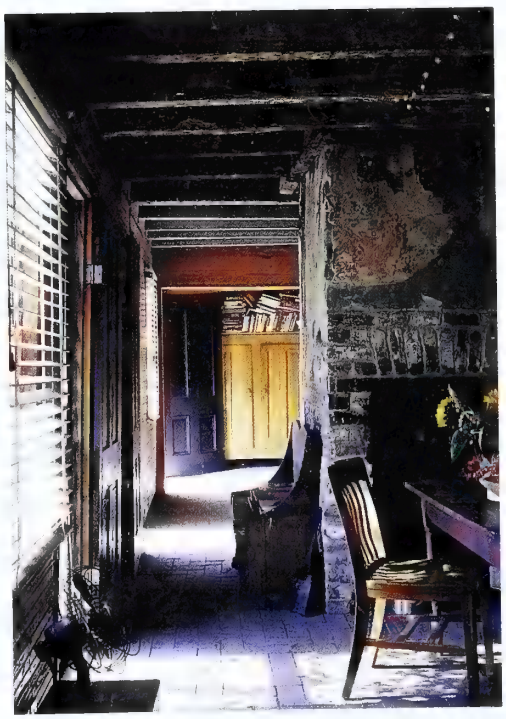
that Martz took out the partitions when he rebuilt. Powers says, "I am reminded of Mies van der Rohe's Farnsworth House—one volume of space divided by the chimney, which has a fireplace on either side." Powers uses one side of the chimney as a sitting room, the other as a dining room.

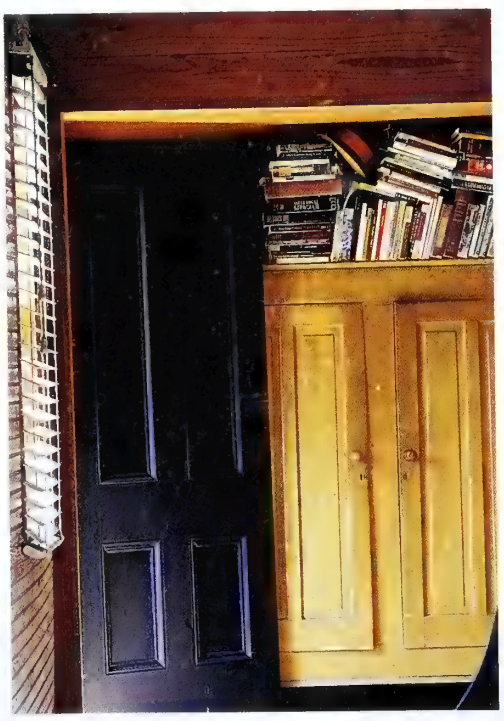
Powers calls the little house "minimal without being minimalist," because the[re] so many textures and materials—the [illegible] hewn ceiling joists, the crumbling plast[er] exposed brick, the tongue-and-groove [illegible]ng. "You could never use Sheetrock—walls are too out of plumb," says P[owers]. "But the paneling waves a bit and acco[m]dates the curves and bumps."

Powers admits she has a love-hate re[la]ship with the house because it never fe[els] ally clean: "Sometimes I want a little sp[ace] polish, but there are other times when [it] doesn't matter." She mentions a few [things] that make it not matter: the way th[e sun] streams in every morning, and ho[w] rooms are "just the right size for not [to] lost in." But the best part is the end [of the] day. "I look forward to walking throu[gh the] garden, stepping over the flowers that [have] fallen into the path, then going into th[e] kitchen and whipping up somethin[g] supper on my little three-burner stove


MONTAGU ST







Naturals for the floo

The back-to-nature impulse is now being felt underfoot as carpet made of natural fibers or featuring motifs like leaves and flowers begin to crowd the showrooms and retail rug departments

BY JILL KIRCHNER PHOTOGRAPHY BY PETER MARGONELLI

PRODUCED BY LISA HEARST ESPY





(1) Tahiti, a cotton rug at ABC Carpet & Home. (2) Tilapa cotton-and-sisal Guatemalan rug from Patterson, Flynn, Martin & Manges. (3) Chenille Dynasty cotton chenille rug from Carousel Carpet Mills. (4) Roxbury #7, Woodard Weave at Thos. K. Woodard. (5) Chenille Imperial, a cotton chenille rug from Rosecore Carpet. (6) Links cotton Guatemalan rug from Patterson, Flynn, Martin & Manges. (7) Abaca raffia matting from Indonesia, from the Waldo Collection, Rosecore Carpet. (8) Hague coir/sisal carpet and (9) Rio Oak sisal from Alison T. Seymour. (10) Golan sisal at Einstein Moomjy. (11) Rajah sisal in seaweed color from Larsen Carpet. (12) Sisal rug, large weave in natural, from the Twill Collection by Whitney at ABC Carpet & Home. (13) Rajah sisal in sienna from Larsen Carpet. (14) Tatami sisal at Einstein Moomjy. (15) Sisal rug, small weave, from the Twill Collection by Whitney at ABC Carpet & Home. (16) Kadur coir in herringbone pattern, (17) Diamond slate sisal, and (18) Ceylon coir in herringbone pattern, all three from Alison T. Seymour. (19) Chevron coir from Clodan Carpet. (20) Goliplast sisal from Carpet Innovations. (21) Sisal at Einstein Moomjy. (22) Masai natural sisal from Alison T. Seymour. (23) Chequers coir from Clodan Carpet. (24) Sisal rug, large weave in bleached tone from the Twill Collection by Whitney at ABC Carpet & Home. (25) Seagrass carpet from Alison T. Seymour. (26) Panama sisal from Prestige Mills. (27) Rajah sisal in ochre from Larsen Carpet. (28) Madras coir from Prestige Mills. (29) Tatami sisal at Einstein Moomjy. (30) Sisal rug, medium weave in natural, from the Twill Collection by Whitney at ABC Carpet & Home.



Leaves, vines and blossoms are scattered across carpets in colors and patterns borrowed from nature

(31) Willow Border in worsted wool Wilton weave gives an edge to solid-color carpeting from Schumacher. (32) Autumn Leaves worsted wool petit-point carpet from Saxony Carpet. (33) Tapis D'Avignon wool carpet and (34) Eglantines wool Wilton weave made in France from Patterson, Flynn, Martin & Manges. (35) Scattered Leaf loop-pile wool Wilton weave from Stark Carpet's Damask Collection. (36) Ferns wool Wilton weave from Patterson, Flynn, Martin & Manges. (37) Gothic Vine worsted wool from Saxony Carpet. (38) Natchez Oak Leaf wool Wilton weave from Schumacher. (39) Li worsted wool Wilton carpet from Saxony Ca (40) Ivy Trellis wool W weave from Schuma



Wool carpet in tightly looped ridges and distinctive weaves evokes the crisp look of sisal with a softer feel underfoot

(41) Wool 'n Sisal from Carpet Innovations. (42) Rubens wool pile from Karastan. (43) Sisal Weave in wool and (44) Checkmate wool/mohair in natural at ABC Carpet & Home. (45) Montclair wool at Carpet Fashions. (46) Sisal Weave in wool at ABC Carpet & Home. (47) Flatweave wool/nylon from Prestige Mills. (48) Buckingham wool from Cabin Craft. (49) Hochboucle wool in cream from Prestige Mills. (50) Better Than Sisal wool from Helios. (51) Napoli Cardamom sisal/sheep's wool/goat hair/viscose carpet from Alison T. Seymour. (52) Shetland wool/polypropylene at ABC Carpet & Home. (53) Interlock wool from Stark Carpet. (54) Catalina wool from Prestige Mills. (55) Ragland wool at Carpet Fashions. (56) Hochboucle wool in pearl from Prestige Mills. (57) Woolcraft from Karastan. (58) Ragland wool at Carpet Fashions. (59) Woolgrain wool in rye from Carousel Carpet Mills. (60) Duratex wool/acrylic, (61) Checkmate wool/mohair in beige at ABC Carpet & Home. (62) Thema Stripes wool from Prestige Mills. (63) Windsor Park acrylic from Lees Residential Carpets. (64) Woolgrain barley-color wool from Carousel Carpet Mills.

FOR MORE DETAILS, SEE READER INFORMATION AND PRICES & SOURCES

Bathrooms

a style report



When tensions mount, there is still one place you can shut the door and be alone: the bathroom. As privacy becomes more and more precious, the bath is getting more and more attention from designers. No longer just a small rectangular volume lined with tile and plastic laminate, this room is becoming larger, lusher and more personal. It might look like a living room or a spa. It might include dressing areas, exercise equipment, separate zones for him and her. Or it might be a spare, spacious room that happens to have a tub in it. The stylistic reference points you will see on these pages run from the Middle Ages to New Age, but the care given to detail is uniform. Attention is lavished on sensuous surfaces, elegant fixtures and sybaritic accessories (see Style Beat for some great examples). The bath, so long merely utilitarian, is now taking stylistic center stage.



For "luxury in a limited spac Vicente Wolf brought in real furnishings—a table, a lamp own design, and a tile "rug" this bath (below and opposite



impact far beyond its dimensio He opened the space by setting American Olean tile on an ang running it into the shower, by high-gloss paint, and installing frosted glass partition to let lig into the powder room. "I want this to be a room to luxuriate i not just a place to brush your teeth," says Wolf. Left: Unusu fixtures light up a bath by Paul Vincent Wiseman for the 1991 Francisco Decorator Showcase.

BY JILL KIRCHNER





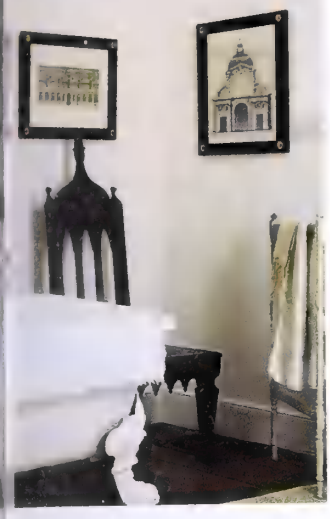
Gothic chairs look surprising delicate in the pale open space of this bedroom-turned-bath (above and right). When the designer Gaser Tabakoglu decided to turn a spare room into a second-floor bath, assisted by designers Emmett & Claunch, he had the wonderful assets of an existing fireplace and enough space for a dressing area. Untraditionally, he brought very traditional furnishings into the bath: a wardrobe found in London; Gothic Revival chairs purchased years

Designers Joseph Lembo and Laura Bohn envisioned the bathroom as living space (above) at the 1992 Kips Bay Boys' and Girls' Club Decorator Show House in New York. A slipcovered chair along with a 19th-century English pub table and a steel and wood Singer factory stool from Anne Morris Antiques give the room a distinctly un-bathroomy romanticism and warmth. In place of the typical grid of tile, the designers chose the seamless texture of a poured plaster floor by Art in Construction. "We wanted to make a statement on comfort and relaxation," says Bohn. Salvaged vintage tub is from Urban Archaeology.









at the Marché aux Puces,
ris flea market; a mirror
nd elegant cross-legged table.
rtain was fashioned from a
shawl; the light fixtures are
uctions. White walls, clean
fixtures and a sisal rug
Conran's/Habitat keep the
ood from overwhelming
m. "The idea was to make
mfortable as possible,"
laria Emmett, one of the
ng designers. "It's a room
ch to sit in the tub with the
ing—and feel at peace."

rnia architect Victoria
co reworked an existing bath
igning a central island (three
opposite below) that can
ved and installed in the larger
owners hope to move to
ay. Two back-to-back mirrors
bove the maple island with
ss-tile top and steel
tructure, illuminated by the
r skylight above. In designing
te and facing sink and
ng areas for him and her,
co thought of the illusion of
eople looking at one another as
ook in the mirror. An old
ool bath, unwanted but too
lt to remove, is topped with a
exercise platform. "I think
ooms are about the ritual of
ning," says Casasco, which is
he likes them bathed in airy
Her next project: a glass closet
e the place of the whirlpool.



The breezy charm of a tropical island pervades this large, wood-paneled (left) in eastern Long Island, New York. Brilli turquoise shutters across three windows, painted woodwork and floors, and the general airiness of the space build the Caribb mood. The silver claw-footed tub is the center of attention, floating in the clean shell uncluttered with the usual bathroom paraphernalia. A mirrored closet and simple wicker table are the only other ob that meet your eye as you enter the bathing room at top of the staircase.

Working with a diminutive space didn't daunt Manuel de Santaren, who designed this bath (below) for the Nantucket Designer Showhouse. Bolts of Cowtan & Tout's Rapallo Warp fabric are lavished on a floor-to-ceiling shower curtain, window curtain and sink skirt "to give it a rich and voluminous feeling," says the designer. Leafy greens, he finds, are a welcome antidote to the "antiseptic feel of tile."





FOR MORE DETAILS, SEE READER INFORMATION





Clodagh's distinctive use of natural materials makes an appeal to the senses that is particularly welcome in the bathroom, as seen in three Clodagh baths for the same house. "Her" bath (below) features a corrugated-steel and copper waterfall set into a stone wall by the Kohler whirlpool tub; flamed granite surround for the Kohler sink and Kallista faucets cast a golden glow. In "his" bath (below left), an arc of aluminum embraces a simple basin and two paint-washed cabinets that provide generous storage. The guest bath (left) stars a cast white-bronze basin by artists Bruce Tomb and John Randolph and a zigzag steel-and-fiberglass light fixture designed by Clodagh.



was a small bedroom became ous bathroom (opposite below one that retains the feeling ing space, thanks to the odox placement of the tub— nding and virtually surrounded dows. The tub is designer Salomon's shrine to the sacred res of bathing, graced with jars of potions for bubbles and His use of wall-to-wall nds, in clear-cut black-and- tile and gray stenciling, has a tic, graphic impact. "It's a look—which is an inspiration what you're supposed to be in this room," says Salomon.



The various levels of this tall house are conn by a staircase with pin treads, galvanized meta and pipe railings—mat that refer to the industr buildings in the neighb Opposite: The house st behind tall trees that sh the San Antonio River.



Tower power

A small four-story house with generous balconies makes the most of a riverfront setting in San Antonio, Texas

BY SUSAN ZEVON PHOTOGRAPHY BY TIM HURSLEY

PRODUCED BY DARA CAPONIGRO AND SUSAN ZEVON

FROM THE VERANDAH OF THIS HOUSE, under the shade of the old pecan tree, you can watch people stroll along the stone paths beside the San Antonio River. Families paddle small boats through the dark blue water that snakes its way to the center of downtown under the lush green cypresses and elms. The air is sweet with the smell of jasmine, and ducks fly by at eye level.

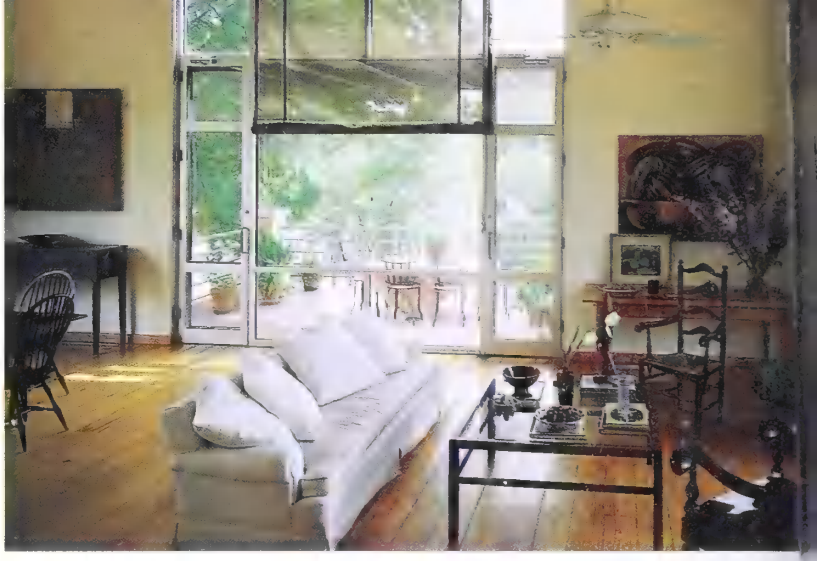
Yet until about a decade ago, when millions were spent on landscaping and modern drainage, there were mainly factories, mills and warehouses on the riverbanks. When houses were built, they were on higher ground with their backs to the river.

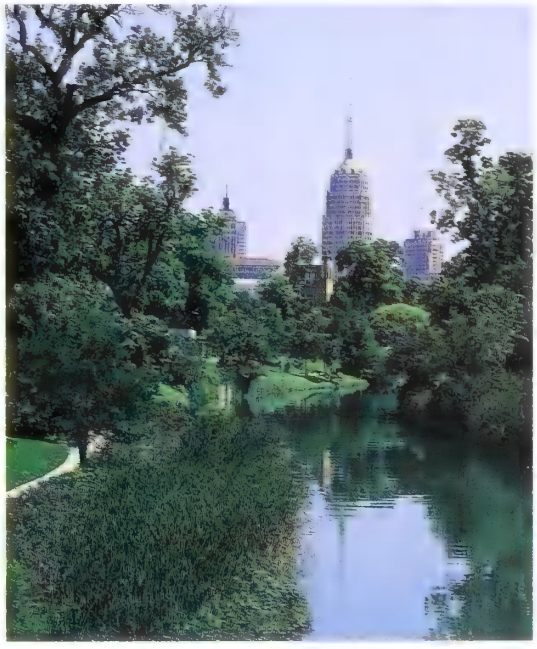
In 1988 the people who built this house, an artist/art consultant and a restaurateur, found a small, 50-by-50-foot piece of riverfront property a fifteen-minute stroll from downtown. They immediately saw the wonderful possibilities the site offered and bought the land with a quick fax message.

The couple, married in 1988, each for the second time, have a strong interest in architecture. For years the wife had collected clippings of the work of a local firm, Lake/Flato Architects. She admired the way they incorporated elements of the local vernacular while maintaining a sophisticated, modern vision. Until then, most Lake/Flato houses were in rural areas. Ted Flato was intrigued by this city site, by "the wonderful dynamic in this neighborhood between the industrial and domestic architecture near the river." Design cues came from both disciplines—the metal used in the warehouses and the wide verandahs of the turn-of-the-century houses—but the direct inspiration came from the nearby Pioneer Flour Mill and the visible Tower Life Building. "The small lot, river views and a firm $200,000 budget dictated a tower design," Flato adds.

The owners' children are grown, but there are first-floor rooms that they occupy on visits. The main living space which overlooks the river is on the second floor. The master bath occupies its own level on the third floor and the master bedroom is set among the treetops on the fourth floor (see plans, opposite).

"No matter how hot it is outside, the family always finds the house comfortable, and when the sun begins to set and a breeze stirs the leaves, they like to slide their canoe into the river and paddle a while.





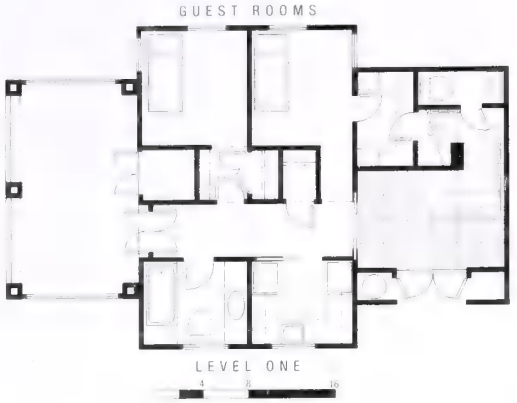
Clockwise from below: At the entry level, just inside double metal doors, the staircase serves as a gallery; **White Garden** *by Penelope Gallagher; collage by Michael Tracy. View of the house from upstream looking downtown. Glass doors lead to the verandah off the living room on the second floor; works of art, Carrington/Gallagher gallery. Dining table shares the light-filled space of the second level. The kitchen opens broad to the dining area: "Because we had both already raised families, my husband and I knew that everyone always winds up in the kitchen," the artist says. The master bedroom on the top floor has glass doors on opposite walls, both opening to balconies and agreeable cross-ventilation.*

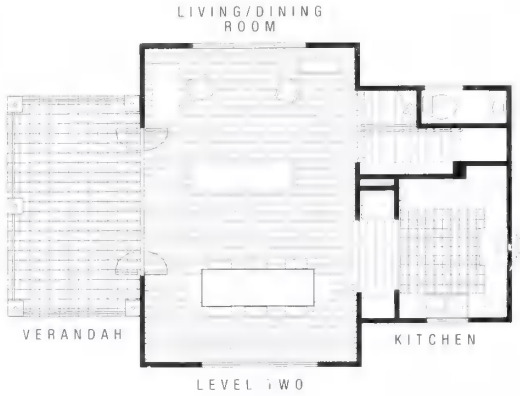


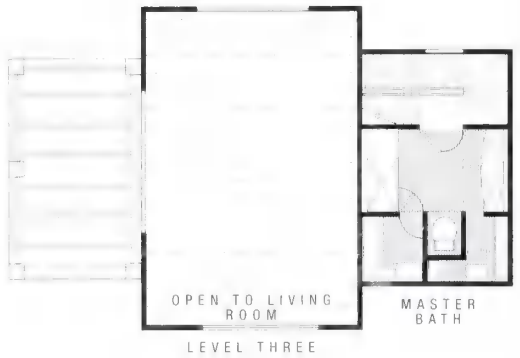


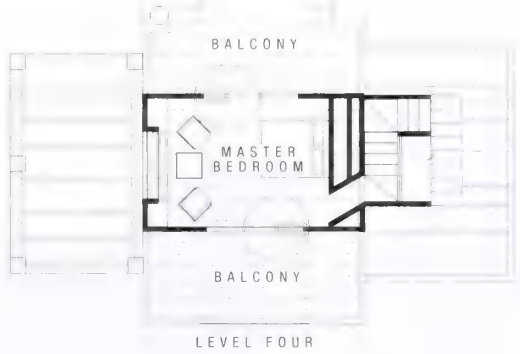





GUEST ROOMS
LEVEL ONE


LIVING/DINING ROOM
VERANDAH
KITCHEN
LEVEL TWO


OPEN TO LIVING ROOM
MASTER BATH
LEVEL THREE


BALCONY
MASTER BEDROOM
BALCONY
LEVEL FOUR



The stair hall does double duty for book storage between the second and third floors. Opposite: The top landing brings the owners to their own bedroom aerie. From here can be seen the master bath on the third level, which is otherwise open to the double-height living and dining spaces.

FOR MORE DETAILS, SEE READER INFORMATION



THE WAY

Parties that shine

There's always an excuse for a celebration at Tiffany & Co., where parties are as polished as the silver and diamonds in the showcases

BY JANE ELLIS

AN INVITATION SELDOM d—breakfast at Tiffany's, or maybe a cocktail reception or a gala dinner. olly Golightly, the winsome character atapulted Tiffany to movie stardom, it Danish and a cup of coffee as she pressed se to the Fifth Avenue store's window. ose invited inside for a Tiffany party to- t is more likely to be tender scrambled nd caviar served in tiny tart shells or trawberries with a swirl of mascarpone . It's not surprising that the store (actu- eventy stores and boutiques worldwide) ells some of the most sought-after silver, l and porcelain knows how to set a table. vhat's the secret to its glittering parties? wmanship," according to John Loring, a r vice president and design director of tore. "It's a kind of exhibitionism. We o provide guests with a stage and the props to ensure that everyone will shine." [See Loring's article, "The Double Pleasures of the Table," on page 84.]

Nevertheless there is an air of informality to these elaborately conceived events. "It's up to the host to make the party a joyful experience," says William Chaney, the store's genial chairman of the board. "You want guests to feel they're in a friendly, caring atmosphere." His goal: hospitality they didn't expect. Adds Loring, author of *The Tiffany Gourmet Cookbook*, the latest of his lavishly illustrated books on style, "You have to give people freedom to enjoy themselves."

Just how is that done? There are many ways. "Lighting, reflected in the most flattering way, makes everyone look their best," says Loring, who abhors harsh light and green tablecloths. He likes pinks, reds and oranges—"they make guests blush with health."

The menu is always planned with the same care. "We want crisply defined colors, varied textures and small servings," says Loring, not one for the gray-brown sauces and pallid vegetables often encountered on the party circuit. Adds Sean Driscoll, co-owner of Glorious Food, the caterer of choice at Tiffany,



In* Breakfast at Tiffany's *Audrey lepburn (opposite, with costar George pard) peeks in the window. Today those cky enough to be invited to the store's ies enjoy (clockwise from top left) melon pe clusters, Oeufs à la Neige, scrambled gs with caviar, Christmas cookies and ht) strawberries piped with mascarpone.



Keys to makin a party a succe soft lighting, colorful food and seating gue next to peopl they'll want to talk to

Practicing what he preaches, John Loring sets a stylish yet intimate table at his apartment in Paris (above), using gilded Italian wineglasses, Tiffany decanters and Hampton silver flatware.





"When we get a call from Tiffany, we sit up straight and try to match their ideal of simple elegance and effortlessness which, after all, is the secret of a good party."

And what would a Tiffany party be without a favor in a little blue box? (A variation of this turquoise blue has been the gift packaging at Tiffany for more than 100 years. This opaline shade was popular in decorating in 1837, when the store was founded.) "Everyone loves a souvenir," says Loring. "It can be a bookmark, or a purse accessory—something small and useful that, when you use it, reminds you of a pleasant time."

The guest list and seating are also critical. Loring, William Chaney and Fernanda Gilligan, the store's senior vice president of public relations, spend hours fine-tuning the seating for lunches and dinners. "To make guests happy you have to provoke conversation," says Loring. The Tiffany solution: seating a guest between someone she knows and someone she doesn't, but with whom she has something in common.



For a Christmas lunch (above and top left) Glorious Food's Les Trois Rôtis (a **roulade** *of roasted beef, veal and duck) and gingered shrimp with carrot and celery root salads. Left: Decorator Brian J. McCarthy's "Supper in the Garden" table for the Tiffany Designers Show. Below: Mushroom and apple blintzes from caterer Paula LeDuc.*

Some of these guests, if they are famous designers or socialites known for their taste, even get the chance to set their own tables at Tiffany. A group of tables lavishly set by celebrities is usually on display. According to Loring, this exercise often produces anxiety attacks even for famous designers. His advice: "Do a self-portrait. Choose furniture, accessories, flowers and paintings that reflect your personality and that you like yourself." Good advice for anyone planning a party.



FOR MORE DETAILS, SEE
READER INFORMATION
RECIPES BEGIN ON PAGE 146

RECIPES FROM TIFFANY EVENTS

From Paula LeDuc Fine Catering, Emeryville, California

MELON GRAPE CLUSTERS

For melon balls:
- ½ each of a honeydew and cantaloupe melon per person

For pastry leaves:
- 1 pound puff pastry, your favorite recipe, or 1 box frozen puff pastry, defrosted
- 1 egg yolk
- 1 tablespoon water
- 1 teaspoon sugar

For curly grapevines:
- 1 cup plus 2 tablespoons frying oil
- 2 ounces Chinese noodles, blanched

For chocolate stems:
- 3½ ounces semisweet dark chocolate
- ⅛ cup light Karo syrup

Make melon balls: Halve and seed melons. With small end of a melon baller, scoop out as many perfect balls as possible from each melon half. A mixture of 13 melon balls are needed for each plate. Place melon balls in a large bowl covered with plastic wrap, and refrigerate until needed.

Make pastry leaves: Roll out puff pastry to ⅛-inch thickness and then refrigerate for ½ hour. Remove dough from refrigerator and cut 1 leaf per person with a maple-leaf or grape-leaf cookie cutter and place on an ungreased cookie sheet. Score dough with a paring knife to imitate leaf veins and pierce dough with a kitchen fork. Return leaves to refrigerator for ½ hour. In a small mixing bowl, whisk together egg yolk, water and sugar. Brush tops of pastry leaves with a light coating of egg mixture. Bake leaves in a preheated 400°F oven until golden, about 5 minutes. Remove from oven and set aside to cool.

Make curly grapevines: In a small saucepan heat 1 cup oil to 350°F. In a small mixing bowl toss blanched noodles with remaining 2 tablespoons oil. Wrap a cooked noodle around the handle end of a wooden spoon and submerge into hot oil. After approximately 10 seconds begin pushing noodle off the spoon with a dull knife. Fry until golden, carefully remove and drain on a paper towel. Repeat until you have a curly grapevine per person.

Make chocolate stems: In the top of a double boiler over low heat, slowly melt chocolate, being careful not to burn it. Remove chocolate mixture from heat, stir in Karo syrup and immediately spread out to ¼-inch thickness on parchment paper. Let chocolate cool ½ hour. Hand-cut stem shapes, 1 per person.

Assemble clusters: Place a combination of 13 honeydew and cantaloupe melon balls in a grape-cluster shape on the middle of each plate. Place a chocolate stem at the top of each cluster. Position a leaf and a curly grapevine on either side of the stem. Serve immediately.

SAVORY WILD MUSHROOM AND APPLE BLINTZES

- ½ cup flour
- teaspoon salt
- 2 eggs
- 1 cup milk
- 2 ounces butter, melted

For filling:
- 1 pound shiitake or chanterelle mushrooms
- ½ pound domestic mushrooms
- 2 tablespoons olive oil
- Salt and freshly ground pepper, to taste
- 2 tablespoons butter
- 2 medium Granny Smith apples, peeled, cored and finely diced
- ½ cup crème fraîche
- 1 tablespoon freshly squeezed lemon juice
- ½ bunch thyme, finely chopped
- ¼ cup melted butter

Make crepes: In a large mixing bowl combine flour and salt. Add eggs and beat until mixed thoroughly. Slowly add milk and melted butter; mix well to completely combine.

Heat a 6- to 8-inch nonstick crepe or frying pan on medium-high. Ladle in about 2 tablespoons of batter and swirl to cover bottom of pan with a thin coat. Cook until edges begin to dry but not brown. Remove from pan onto parchment paper—cooked side up. Repeat until all batter is used. Set half-cooked crepes aside.

Make filling: Remove stems from all mushrooms and reserve for another use. Place mushroom caps in a large mixing bowl. Add olive oil and toss well to coat mushrooms. Season with salt and pepper. Place mushroom caps in a single layer on a baking sheet and roast in a preheated 350°F oven until soft and slightly browned. Remove from oven and set aside to allow mushrooms to cool.

In a medium sauté pan, melt butter over medium-high heat. Add diced apples and sauté until soft. Remove from heat and set apples aside to cool.

Finely chop cooled mushroom caps.

In a large mixing bowl combine chopped mushrooms, apples, crème fraîche, lemon juice and chopped thyme. Season to taste with salt and freshly ground pepper.

Assemble crepes: Lay a crepe on work surface uncooked side up, and spoon 1 tablespoon of mushroom filling onto lower half of crepe. Fold each side in towards center and then roll up.

Coat bottom of a large frying pan with melted butter and place over medium heat. Sauté folded crepes in butter until lightly browned on each side. Serve immediately. Makes 25 crepes.

From Glorious Food, New York

CREVETTES AU GINGEMBRE
(Marinated shrimp with ginger, carrot and celery root salads)

- 18 large shrimp, cooked, peeled and deveined

For marinade:
- 1 cup extra-virgin olive oil
- ½ cup freshly squeezed lemon juice
- Grated rind of 1 lemon
- ½ teaspoon crushed black peppercorns
- 1 teaspoon chopped fresh gingerroot
- 1 teaspoon salt
- 1 teaspoon minced fresh garlic
- ½ cup chopped onions

For carrot salad:
- 2 cups grated carrots
- 4 ounces red wine vinegar
- 1 ounce tarragon vinegar
- ¼ teaspoon Dijon-style mustard
- 1 cup olive oil
- Salt, freshly ground pepper and cayenne pepper, to taste

For celery root salad:
- 2 cups grated celery root
- ½ cup mayonnaise
- ⅛ cup Dijon-style mustard
- ⅛ cup freshly squeezed lemon juice
- Salt, freshly ground pepper and cayenne pepper, to taste

For garnish:
- 12 leaves fresh spinach, washed and
- 1 fresh gingerroot, peeled and finely julienned
- 1 teaspoon minced fresh chives
- 6 slices lemon
- 1 teaspoon chopped fresh parsley

Place shrimp in a shallow stainless-steel bowl. In a small bowl combine all ingred marinade and mix well. Pour marina shrimp and cover with plastic wrap. Set aside in refrigerator to marinate for 3 to 4 h

Make carrot salad: Place grated carrot in um mixing bowl. In a cruet or a jar with lid, combine red wine vinegar, tarragon mustard and olive oil. Shake to mix ing well. Season to taste with salt, pepper and pepper. Pour vinaigrette over grated car toss to coat. Set aside.

Make celery root salad: Place grated cel in a medium mixing bowl and set aside. I bowl whisk together mayonnaise, must lemon juice. Season to taste with salt, pep cayenne pepper. Add mustard mayonnaise ed celery root and stir to combine well. S until needed.

To assemble: Place two spinach leaves right side of each plate. Remove shrim marinade and place 3 shrimp on top of each spinach leaves. Scatter some julienned gin top of shrimp. Sprinkle with chives and sliced lemon cut half through and slightly Place a spoonful each of grated carrot salad ery root salad next to shrimp. Sprinkle ea with chopped parsley. Serves 6.

OEUFS À LA NEIGE
(Floating Island with spun caram

For Floating Island:
- 1 cup egg whites (approximately 6 t egg whites)
- Pinch of salt
- ¾ cup sugar

For crème anglaise:
- 4 cups milk
- 2 vanilla beans, split lengthwise
- 12 egg yolks
- 1½ cups sugar

For spun caramel:
- 1 cup sugar
- ½ cup water

Fill a large pot ¾ full with water and bri boil.

In the bowl of an electric mixer, whip t egg whites and salt until they form soft Slowly add sugar while continuing to b whites until they are very stiff.

(Continued on pa

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Tuscan supper

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This winning quartet comes from *Lee Bailey's Cooking For Friends* (Clarkson Potter)—the latest from the iconoclastic chef and author. Bailey prefers simple sauces like these and always keeps portions fairly modest: "For meals that are made up of several courses, serving a big plate of pasta means that by time you get to the salad and dessert you almost too sated to appreciate them." Acco paniments should be simple too—sliced tor toes before or a salad after. For dessert, se poached fruit with shortbread for dipping i the poaching liquid. The wine? Bailey par ularly likes a full-bodied Brunello.

RECIPES BEGIN ON PAGE 150

BY JANE ELLIS

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aste the difference Land O'Lakes makes.

HOLIDAY CHOCOLATE BUTTER COOKIES

½ cup sugar
¾ cup LAND O LAKES® Butter, softened
1 egg yolk
1 teaspoon almond extract
1 ½ cups all-purpose flour
¼ cup unsweetened cocoa

Heat oven to 375°. In large bowl combine all ingredients *except* flour and cocoa. Beat at medium speed until light and fluffy (2–3 min.). Gradually add flour and cocoa until well mixed (2–3 min.). Shape rounded teaspoonfuls as desired (1″ balls, 2″–3″ logs, balls flattened, balls with indentations, etc.) or use cookie press. Place 1″ apart on cookie sheets. Bake for 7–9 min. or until set. Cool. Decorate with melted chocolate chips, melted almond bark, nuts, colored sugars, candied fruit, candies, maraschino cherries, etc. YIELD: 3 dozen.

Creating a stir

Sautéing is one of the quickest cooking methods, and it works particularly well with chicken and fresh vegetables. Add to this the foresight of having prepped all ingredients prior to cooking, and you'll be able to create savory meals in record time. All you need is a skillet, a wooden spoon for stirring, a pair of tongs to turn the chicken...and one of the great recipes here:

CHICKEN WITH PANCETTA, RED BLISS POTATOES AND BLACK OLIVES

- 1 4-pound chicken, cut into serving pieces
- 1 thick slice pancetta or smoked bacon, cubed
- 1 tablespoon peanut oil
- 1 tablespoon olive oil
- 1 large onion, peeled, quartered and cut into ½-inch slices
- 1 teaspoon sweet paprika
- 1 can chicken stock
- 6 red bliss potatoes, peeled and cut in half
- Salt and freshly ground black pepper to taste
- 8 pitted black olives
- 1 bunch Italian parsley, minced

Wash chicken and pat dry. Remove excess fat and set aside. In a small saucepan cover pancetta with cold water and simmer 10 minutes. Rinse under cold water and set aside.

In a large heated skillet sauté blanched pancetta for two minutes, or until slightly browned. Add oils and heat until hot but not smoking. Add onion and sweat until slightly browned, approximately 5 minutes. Add chicken pieces. Brown both sides, skin-side first, approximately 6 minutes for each side. Adjust heat if necessary. Add paprika and season to taste with salt and pepper. Stir well.

Add stock to skillet, just enough to barely cover chicken. Raise heat, bring liquid to a boil and add potatoes. Lower heat. Cover and let simmer until chicken is cooked through, approximately 15 minutes. Test for doneness. If cooked, remove chicken and set aside in a warm place until potatoes are fully cooked. When potatoes are done, return chicken to skillet to warm through. Toss in olives. Taste and adjust seasonings.

To serve: Place two pieces of chicken in center of each plate. Arrange onions, potatoes and olives around chicken. Sauce lightly with pan juices. Sprinkle with parsley. Serves 4.

SAUTÉED CHICKEN BREASTS WITH RED PEPPER COULIS

- 4 red bell peppers
- 3 tablespoons olive oil
- 4 shallots, peeled and minced
- ¼ cup chopped fresh cilantro leaves
- 1 clove garlic, crushed
- ½ teaspoon ground cumin
- Few drops of freshly squeezed lemon juice
- 4 large chicken breasts, with skin and bone, halved
- Sprigs of fresh mint, for garnish
- 2 teaspoons butter
- Salt and freshly ground black pepper to taste

Prepare coulis: Set peppers upright on an open flame and roast for 5 to 6 minutes to char. Drop charred peppers into a bowl of ice water, then peel and core. Chop peppers very finely and place in a large mixing bowl. While stirring, slowly add 2 tablespoons olive oil, shallots, cilantro, garlic and cumin. Season with lemon juice, salt and pepper to taste. Mix well. Set coulis aside.

Prepare chicken: Wash and dry chicken. Set aside. Wash and dry mint sprigs and set aside. In a large skillet over high heat, add remaining olive oil. Add chicken breasts, skin-side down, without crowding. Sauté 3 minutes. Add butter and sauté 3 more minutes. Remove pan from heat and pour off [illegible] turn skillet to heat and turn chicke[illegible] Dry sauté chicken 5 to 7 minutes, [illegible] done. Remove chicken from pan [illegible] with salt and pepper to taste.

To serve: Divide red pepper coul[illegible] 4 plates. Arrange chicken breasts o[illegible] each puddle of coulis. Garnish ea[illegible] with a sprig of fresh mint. Serves 4.

Note: The coulis will keep in the [illegible] ator for 4 to 5 days in a tightly cov[illegible] Bring it to room temperature before [illegible]

CHICKEN WITH WILD MUSHROOMS AND FRESH C[illegible]

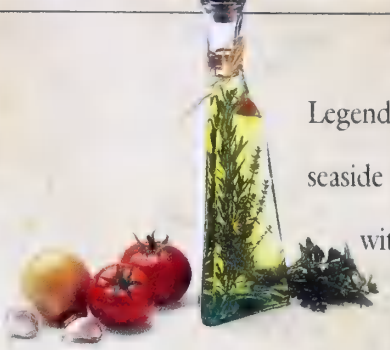
- 8 medium boneless chicken breast [illegible] with skin
- 1 pound fresh porcini mushrooms
- ¼ cup olive oil
- 4 shallots, peeled and diced
- 3 tablespoons canola oil
- 2 tablespoons butter
- 1 teaspoon balsamic vinegar
- 1 bunch fresh chives, minced
- Salt and freshly ground black pepp[illegible] to taste

Wash and dry chicken. Wrap in pla[illegible] set aside in refrigerator until ready to us[illegible]

Wipe mushrooms with a damp clot[illegible] base of stem and discard. Cut mushroo[illegible] quarters. In a large skillet over mediu[illegible] warm olive oil. Add shallots and saut[illegible] translucent, about 2 minutes. Raise he[illegible] add mushrooms. Sauté, shaking pan un[illegible] browned, about 8 minutes. Season wi[illegible] and pepper. Remove mushrooms fro[illegible] and set aside in a medium bowl.

In a large skillet over medium heat, [illegible] canola oil. Add chicken, skin-side dow[illegible] sauté 5 minutes. Turn chicken and [illegible] an additional 5 minutes, or until c[illegible] through. Remove chicken from pan to [illegible] and let rest for a few minutes. Return [illegible] to heat and whisk in butter. Add vineg[illegible] any chicken juices that have accumu[illegible] Taste sauce and adjust seasoning.

To serve: Heap reheated mushroo[illegible] center of serving plate. Slice each ch[illegible] breast on the diagonal into three equa[illegible] tions; arrange chicken around mushr[illegible] Sprinkle with chopped chives. Serves 4

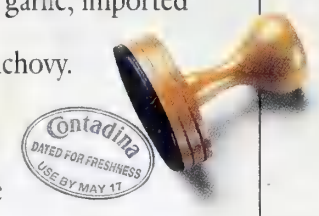


Legend has it that the women of an ancient Italian seaside village welcomed their sailing men home with a bowl of homemade pasta cradling a luscious sauce that was rooted in the land, with just a taste of the sea for familiarity.

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Decoding the wine li

You want a wine that is pleasing to the palate, kind to the pu complementary to the food. Here's how to order it

IT IS 8:00 PM AND ANTICIPATION is high. The restaurant looks good: Tables are commodious, noise is muted, and the menu looks enticing. And then the wine list is presented, a catalog of dates and multilingual names, a document that could give the IRS lessons in confusion. The waiter stands by impatiently. "Have you decided on a wine?" is more a threat than a question.

"Anyone who makes you feel stupid is evil," says Madeline Triffon, a master sommelier (one of only twenty in this country who have passed a series of grueling exams) and director of wine service at The Rattlesnake Club in Detroit. Triffon is one of a new breed whose love of wine is infectious, generous and constantly evolving. These American wine experts have little in common with the tuxedoed sommelier with a tasting-cup necklace, built-in hauteur and a long list of expensive Bordeaux.

Americans have a harder time but potentially more fun picking out wine than people in any other wine-drinking nation in the world. That's because we have access to more wine from more countries, including our own. Even on comprehensive wine lists in Europe there are rarely any wines from America, Australia or Chile. Most Europeans, too, are rigidly parochial: A resident of Burgundy will often be defiantly unfamiliar with any other wines of France.

For wine-rich Americans, there is no shame in not knowing thousands of wines and their vintages by heart, but in a restaurant choices can be baffling.

Today we are a nation of white-wine drinkers. On most restaurant lists, 70 to 75 percent of the selections are white wines, and the majority of these are Chardonnays. And of those thousands of Chardonnays from around the world (over 400 are produced in California alone), the most popular one sold in American restaurants is the Sonoma Cutrer Russian River Ranches Chardonnay, at about $25 on a wine list.



"Chardonnay is a neutral grape," explains Steven Kolpan, wine instructor at the Culinary Institute of America in Hyde Park, New York. "Depending on the winemaker, it can range from austere—if it has been fermented in stainless steel—to luscious and creamy when aged in oak. A Chardonnay like the Sonoma Cutrer Russian River Ranch very good food wine because it has a ance of acidity and oakiness, a roundn doesn't overcoat your palate."

Food wines: That's what you're for. A wine that enhances and compl what you're eating. Not neces wine that scores high in a wine but one that brings your meal to You're looking, too, for a wi pleases your taste. Wine authori fon is adamant about this: "Be dent; order what you like."

How do you discover what yo "Find someone you trust," says Furuya, another master sommelie wine consultant in Honolulu. "G to that person—a sommelier, a w tailer—again and again. And ins memorizing wine labels, learn gra rieties and which ones you like."

The ten most popular grape ties worldwide for both pro and drinkers are headed right n Chardonnay, Sauvignon Blan Cabernet Sauvignon. But the oth en are also worth investigating.

Chardonnay, the base of many world's great white wines and many n great wines, can be both fresh and rich, fruit and often high in alcohol. Look fo fornia Chardonnay, French white Bur and French Chablis, as well as Chardo from South America, Australia and Italy.

Sauvignon Blanc is an undervalued that is usually dry, crisp and assertive herb and mineral flavors. In French

on Blanc is the grape of white Bor-Pouilly Fumé and Sancerre. In Cali-nes look for Sauvignon Blanc, Fumé nd Meritage (where it is combined Sémillon grape).

rnet Sauvignon is the red grape of Bor- t has a full-bodied, astringent taste (of-nc when young) which is described as bs, cassis and violets. Cabernet Sauvi-nes must be aged. In French wines, fa- ordeaux such as Pauillac and St. Julien om the Médoc. South America, Aus- taly and the state of Washington also e Cabernet Sauvignon.

hite wines, two other popular grapes sling and Chenin Blanc. In red wines or Merlot, Pinot Noir, Zinfandel, and Syrah.

wine person standing by your side help you find your grape of choice, says ducator Kolpan.

"After presenting you with the wine list, a good sommelier will ask if you have a selection or would like a recommendation based on the food you have ordered. Then, to pinpoint your taste, he or she will ask questions such as 'Do you like dry wines or medium-dry wines or sweeter wines?'

"Be forthcoming about your taste, and don't take seriously anyone who suggests one wine at a high price. A good wine person will give two or three recommendations in different price ranges."

If the restaurant has wine by the glass at $4 to $8, you can try something new without a large financial commitment. Or use wines by the glass to please everyone at the table.

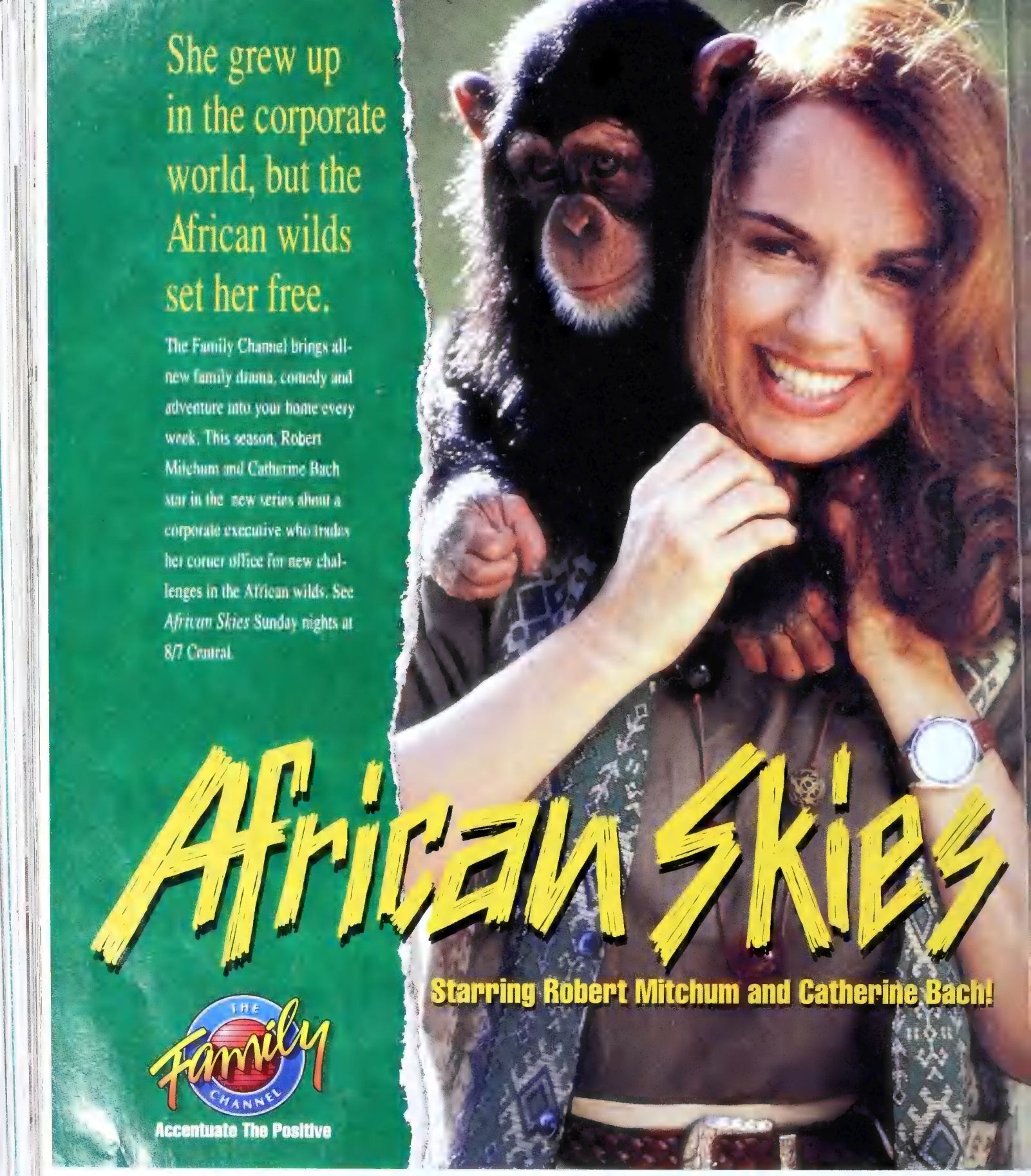
If, however, full bottles are all that is available, there is still hope, according to the pros. Of course, if everyone at your table is eating the same thing, the decision is easy. When four or more people have ordered wildly divergent dishes, the wine choice becomes more challenging. But not impossible. First, throw out your idea that there is one right wine to drink with each kind of food.

"People need to be more playful in their choices," says Triffon. "Go with the texture of the wine. A light, refreshing wine may not be perfect, but it will coexist with the food. Always good are Pinot Noir, Sauvignon Blanc (without oak), a dry Riesling or a dry champagne."

Price is still very much an object, and wine lists that are wildly overpriced still exist. If you're faced with outrageous prices, the pros suggest ordering the least expensive, most appropriate wine on the list. In fact, the best deals and often the best wines are the cheapest ones.

"But believe it or not," says Triffon, "the cheapest wines on a list are the least-ordered wines. It's either because people don't want to appear cheap to their friends or they think >




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ıg has got to be wrong with the wines."
Olson, who runs an innovative wine
at The Mayflower Inn in Washington,
ticut, agrees that people seem loath to
ess, although, he says, "they're missing
eat values."

ın and Olson have suggestions for simple,
endly, inexpensive wines. Look for wines
ain (especially Rioja), Portugal, Chile,
ıy, Washington, Oregon (dry Rieslings),
talian wines and, most especially, Loire
eds and the little-known wines of south-
nce. Olson's favorites from the south of
Minervois, Fitou, Collioure, Madiran.

ı you decide, an initial tasting glass will
red to the person who ordered the wine.
ıp if you think it is oxidized or maderized.
e of problems with the world's cork sup-
ıe out of eight bottles of wine is now
" (the cork may have disintegrated). Ask
ne person to smell or taste it, too. A
ınt should pleasantly replace a bad bottle.
ıgh a staff person should pour the wine,
ttle should always be within your sight. If
.e the wine you've had, ask for the soaked-
el or for a card with the wine information.
course if you want to know more, you can
p on wines. Without question, the favorite
ook of both amateurs and professionals is
Zraly's *Windows on the World Complete Course* (1992 edition, Sterling, $21.95
ack). Based on Zraly's continually sold-out
courses at Windows on the World restau-
n New York, the book is organized by
ry and region. Another thoughtful and in-
ıtive reference is British writer Michael
ster's *Beginner's Guide to Understanding* (Simon & Schuster, $12.95 paperback).
Simon & Schuster Pocket Wine Label Decoder osemary George (Simon & Schuster, $11.95
ack) takes on all the major wine regions of
orld in a concise and lucid way. It's a slen-
ook, small enough to tuck into your purse
cket. In a liberated wine world, who cares if
ut it on the table and cross-check with the
list? The only risk you run is learning some-
. And then again your waiter might, too.

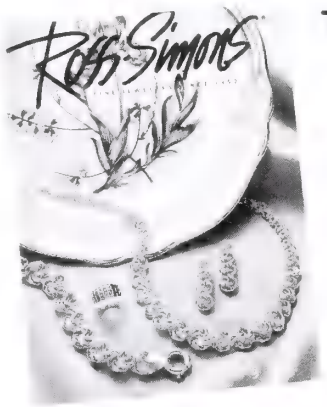
nne Hamlin is a New York–based food ine writer.

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NATURALS FOR THE FLOOR

PAGES 126 AND 127

1. Tahiti, ABC Carpet & Home (8' by 11')—$199
2. Tilapa, Patterson, Flynn, Martin & Manges (per sq. ft.)—$36
3. Chenille Dynasty, Carousel Carpet Mills—**
4. Roxbury #7, Thos. K. Woodard (per sq. ft.)—$13
5. Chenille Imperial, Rosecore Carpet—**
6. Links, Patterson, Flynn, Martin & Manges (per sq. ft.)—$54
7. Abaca, Rosecore Carpet—**
8. Hague, Alison T. Seymour (per sq. yd.)—$30
9. Rio Oak, Alison T. Seymour (per sq. yd.)—$24
10. Golan, Einstein Moomjy (per sq. yd.)—$35
11. Rajah, Larsen Carpet (per sq. ft.)—$10
12. Sisal rug, ABC Carpet & Home (4' by 6')—$169
14. Rajah, Larsen Carpet (per sq. ft.)—$10
15. Tatami, Einstein Moomjy (per sq. yd.)—$31
16. Sisal rug, ABC Carpet & Home (4' by 6')—$169
17. Kasbar, Alison T. Seymour (per sq. yd.)—$24
17. Diamond slate, Alison T. Seymour (per sq. yd.)—$55
18. Ceylon, Alison T. Seymour (per sq. yd.)—$21
19. Chevron, Clodan Carpet (per sq. yd.)—$32
20. Goliplast, Carpet Innovations (per sq. yd.)—$54
21. Sisal, Einstein Moomjy (per sq. yd.)—$35
22. Masai natural, Alison T. Seymour (per sq. yd.)—$28
23. Chequers, Clodan Carpet (per sq. yd.)—$38
24. Sisal rug, ABC Carpet & Home (4' by 6')—$169
25. Seagrass, Alison T. Seymour (per sq. yd.)—$18
26. Panama, Prestige Mills (per sq. yd.)—$30
27. Rajah, Larsen Carpet (per sq. ft.)—$8–$10
28. Madras, Prestige Mills (per sq. yd.)—$40
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EMODELING

Continued from page 93

ents. A mirror, tilted down, can be at- bove the stove so that someone sitting in chair can see the lamb chops frying and steaming.

ner Peter Goldberg recently helped re- kitchen for a woman with multiple sclе- e lowered the sink from the standard 36- ght for the woman, who uses a scooter to nd. He removed the cabinet underneath s and insulated the pipes. Around the er of the counters he placed a wooden bar es as a towel rack and something for his grab on to when she occasionally stands.

ooking, Goldberg designed "his-and-her ps," one set of burners at 30 inches for another at 34 inches for her husband, so uldn't hurt his back bending over." Ex- r a slide-out drawer for chopping and hot pots, the space beneath her cooktop so that she can scoot under. All the lower s have pull-out drawers, which makes g the cheese grater in the back easy—not r the woman on her scooter, but also for band. Lazy Susans in corner cabinets are simple solution for hard-to-reach spots.

ne bedroom, D-rings on bureau drawers ripping easy. For bedroom closets, sliding or doors that open like an accordion are han doors that open out. Lower racks are o reach than standard racks for someone in lchair. There are manual carousels on the , and electric ones, like the kind you find dry cleaners. For a fourteen-year-old boy erebral palsy, Peter Goldberg created a closet with a five-foot turnaround space boy's wheelchair and clothes racks that raised and lowered with a cord.

number of designers like Peter Goldberg pecialize in making homes accessible and at- e is limited but growing. Thanks to the ark Americans With Disabilities Act of which requires that all public facilities be ble, awareness has been heightened in the and housing industries. The result is that rs, architects, interior designers and even ap- manufacturers are researching and produc- erything from universal cooking gadgets, s modified can openers, to universally acces- loor plans. To Ron Mace, it is only a matter e before the entire nation catches on to the m of making homes universally friendly.

lertz teaches journalism at the University v Hampshire.

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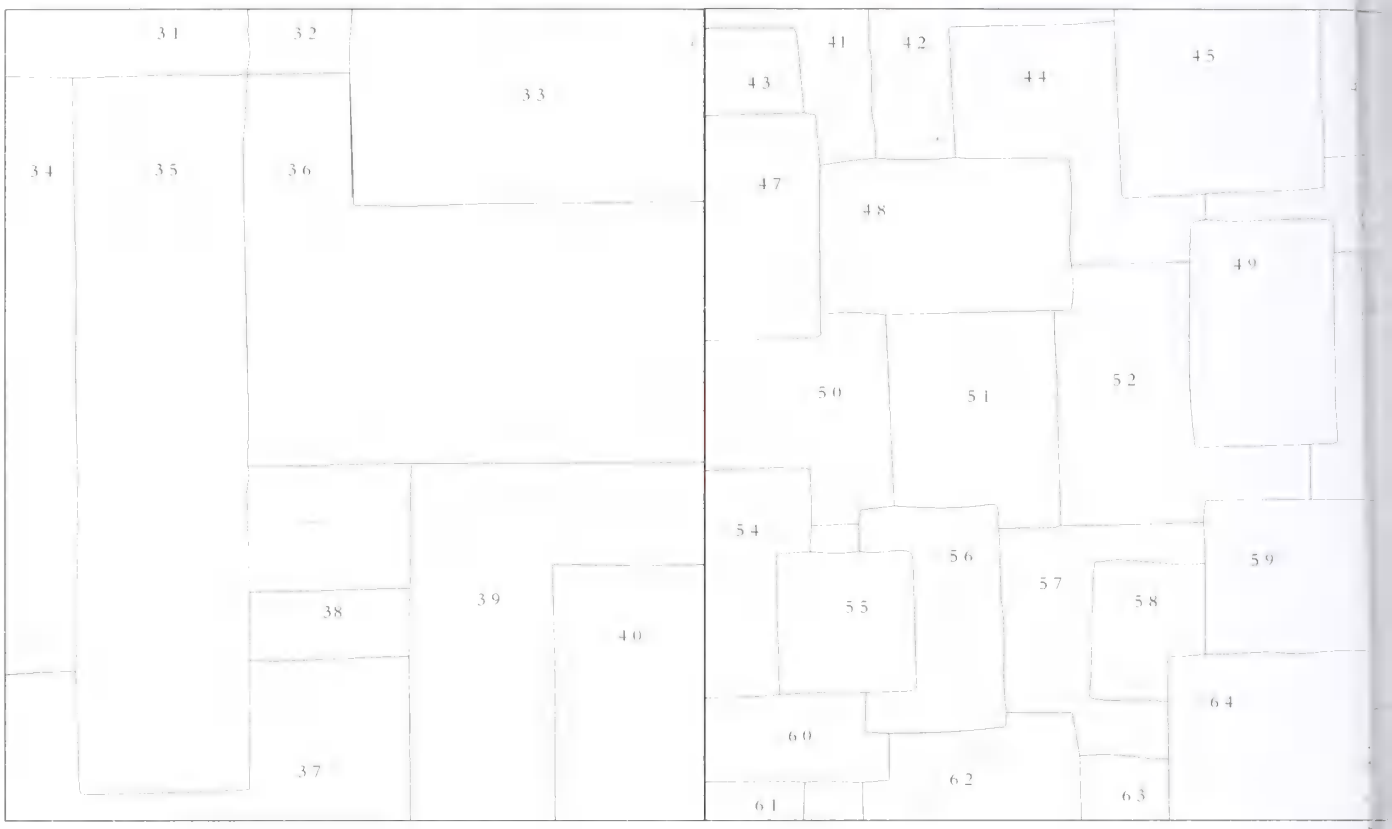
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PAGES 128 AND 129

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32. Autumn Leaves, Saxony Carpet (per sq. yd.)—$170
33. Tapis D'Avignon, Patterson, Flynn, Martin & Manges (per linear yd.)—$225
34. Eglantines, Patterson, Flynn, Martin & Manges (per linear yd.)—$180
35. Scattered Leaf, Stark Carpet—**
36. Ferns, Patterson, Flynn, Martin & Manges (per linear yd.)—$180
37. Gothic Vine, Saxony Carpet (per sq. yd.)—$200
38. Natchez Oak Leaf, Schumacher—**
39. Linette, Saxony Carpet (per linear yd.)—$155
40. Ivy Trellis, Schumacher—**
41. Wool 'n Sisal, Carpet Innovations (per sq. yd.)—$65
42. Rubens, Karastan (per sq. yd.)—$85
43. Sisal Weave, ABC Carpet & Home (per sq. yd.)—$35
44. Checkmate, ABC Carpet & Home (per sq. yd.)—$25
45. Montclair, Carpet Fashions (per sq. yd.)—$180
46. Sisal Weave, ABC Carpet & Home (per sq. yd.)—$35
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48. Buckingham wool, Cabin Craft Carpets (per sq. yd.)—$
49. Hochboucle wool, Prestige Mills (per sq. yd.)—$135
50. Better Than Sisal, Helios—**
51. Napoli Cardamom, Alison T. Seymour (per sq. yd.)—$63
52. Shetland, ABC Carpet & Home (per sq. yd.)—$16
53. Interlok, Stark Carpet—**
54. Catalina, Prestige Mills (per sq. yd.)—$70
55. Ragland, Carpet Fashions (per sq. yd.)—$85
56. Hochboucle wool, Prestige Mills (per sq. yd.)—$135
57. Woolcraft, Karastan (per sq. yd.)—$100
58. Ragland, Carpet Fashions (per sq. yd.)—$85
59. Woolgrain, Carousel Carpet Mills (per sq. yd.)—$55
60. Duratex, ABC Carpet & Home (per sq. yd.)—$30
61. Checkmate, ABC Carpet & Home (per sq. yd.)—$25
62. Thema Stripes, Prestige Mills (per sq. yd.)—$140
63. Windsor Park, Lees Residential Carpets—**
64. Woolgrain, Carousel Carpet Mills (per sq. yd.)—$55

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READER INFORMATION

a list of products and other resources for this month's features. All e approximate suggested retail. The following symbols will help you ify the type of service provided: (R) Retail store; (T) Trade only. idise coded (T) can be ordered through decorators or the decorating nent of your local home-furnishings store. (COM) Customer's Own erial; (MO) Mail Order; (M) Contact manufacturer or distributor.

Designer: **Susan Zises Green**—Susan Zises Green, 11 E. 44 St., New York 10017; 880. **Amethyst wineglasses,** $30/ea.—Florence de Dampierre (R), 79 Greene St., New York -966-1357. **Clear glasses; custom Hepplewhite-style dining chairs; pink plate; yellow terpiece,** French, c. 1800; **silver ice bucket** antique; **silver salt & pepper shakers, silver-ue**—through Susan Zises Green; see address above.

BEAT Park Lounge chair, stainless steel, 42" l., 21½" w., 11¾" seat hgt., $995—d); 804-565-1156. *Shop at center*—Limn Company (R), 290 Townsend St., San Francisco, CA -543-5466. **Collision 3A chair,** "Interpenetration," 28" h., 22" w., 24" d., $600—Sha th ture (M), Los Angeles, CA 90035; 213-739-0703. **Big Fence Screen,** #BZ3, 80" h., 75¾" , $2,570—Zivari Design (M), 528 Henry St., 4th Fl., Brooklyn, NY 11231; 718-596-0274. **reen,** 75" h., 90" w., $6,300—Visual Culture (M), 36 E. 20 St., New York 10003; 400. **Spiral-pattern top table,** 30½" h., 16" d., top, $400; base $300—Paul Ballew (M), 158 Brooklyn, NY 11211; 718-599-4492. **Ivory tables,** #104, #105, 24" h., 16" w., $120/ea. Works (M), 1526 Wallace St., #C, San Francisco, CA 94124; 415-822-1665. **Bistro table,** 2" d., $390—P.H. Lowell (M), 6 Kevin Dr., Flanders, NJ 07836; 201-927-1646.

ofa shawl, "Persia," 61" x 109", $475—Coraggio Textiles (T), 979 Third Ave., New York 2-758-9885. **Star lamp,** by Robert Abbey, Inc., #450, 17" h., $89—Rich's Lamps (R), 4300 unwoody Rd. NE, Atlanta, GA 30346; 404-392-4612. **Butler's tray,** with stand, 35" h., 30" , $995—The Farmhouse Collection (M), PO Box 2770, Hailey, ID 83333; 208-788-3187. **ton wallpaper,** #513080, $85/roll—Schumacher (T), 939 Third Ave., New York 10022; 0255. **Wonderland fabric,** #JS01F-02, 54" w., 25" rpt., 100% cotton, $48/yd.—Cowtan & (T), 979 Third Ave., New York 10021; 212-753-4488. *Shop, bottom left* **Louis XVI-style** #12 Medallion Gustavian, $425/ea., $700/pr.—Maud Hendler, Royal Sweden (R); 8128. **Biarritz three-drawer chest,** #BM3, 32½" h., 42¾" w., 19¾" d., $2,000—Grange Fur- T), 200 Lexington Ave., New York 10016; 212-685-9494. **Painting,** Moroccan, reproduction $4,800; **metal urn,** from India, $475; **decorative wooden boxes,** $185-$285; **pillows,** Indian n silk, $250-$450; **chaise,** antique, nudan wood, $5,000; **footstool,** $600. **dressing mirror,** eval glass, 1850-1880, $6,000; **cloth,** Indian wedding veil with gold thread and genuine pearls, Raphael Serrano (R), 238 E. 60 St., New York 10022; 212-754-3342. *Shop, bottom center* **Wick-** $670; **plates,** with portraits, Staffordshire, $210/ea.; **gold charger,** Molin, $165; **champagne** 110/ea.; **candlesticks,** $250; **champagne cooler,** Molin, $450; **tole cachepots,** $950/ea.; **am-npagne glasses,** $350/ea.; **putti plates,** by Carlo Marchiori, $300/ea.; **salt and pepper, erra-cotta sphere,** $95; **plate,** $180; **urn table,** with stone cast top, $2,200—Wilkes Bashford, me (R), 375 Sutter St., San Francisco, CA 94108; 415-986-4380. *Shop, bottom right* **Sofa,** with hions and washed damask slipcover, $2,900; **pillows,** vintage fabric, down, $225-$300; **book-** em with antique paint finish, $900; **coffee table,** iron, $825; **lamp,** with floral shade, $250; tom Gothic with antique paint finish, $525; **screen,** $2,900; **urn,** iron, $210—Hamby Furniture ., 2030 Broadway St., Santa Monica, CA 90404; 310-453-1309.

Greek chair, $255; **British towel bar on wheels,** $335; **striped towel,** $28—Ad Hoc Soft- , 410 W. Broadway, New York 10012; 212-925-2652. **Bath and hand towels,** $24 and $15— ella Company (M), 45 W. 18 St., New York 10011; 212-242-2002. **Silver canisters,** designed Brass, $145/ea.—Alessi Ironworks (M), Boston, MA; 617-561-1118 or 617-945-8844; Lee's Stu- 1755 Broadway, New York 10019; 212-581-4400. **Soap dish,** $255, by Czech & Speake—The p at Howard Kaplan (R), 47 E. 12 St., New York 10003; 212-674-7204. **Shower seat,** inted, 17⅛" x 16", $584; wall protection base, $225—HEWI, Inc. (M), 2851 Old Tree Dr., Lan- , 17603; 717-293-1313. **Basin,** 31½" x 23½", ¾" Nost tempered glass, $3,695—Hastings Tile & Collection (M), 30 Commercial St., Freeport, NY 11520; 516-379-3500. **Shower,** MasterShow- , #K-74, $2,500—Kohler Co. (M), Kohler, WI 53044; 800-4-KOHLER. **Faucet,** #3BC, he Antique Hardware Store (R), 4730 Easton Rd., Kintnersville, PA 18930; 800-422-9982.

Metal basket, 20¼" h., 17¼" l., 12½" w., $65; **hand towels,** $16/ea.; **fish rugs,** $32/ea.; **soap dish,** $13; **washcloths,** by Mottura, $12.50/ea.—Ad Hoc Softwares, see address above. **Sea s tiles,** by Custom Color, 4" x 4" tiles, $17.50/ea.—Ann Sacks Tile & Stone (M), 500 NW 23 rtland, OR 97210; 800-488-TILE. **Mirror,** 30", $195; also 17", $89.95, BDI—Lee's Studio (R), adway, New York 10019; 212-581-4400. **Laundry hamper,** 20" h. x 18"d., by DMK, $260— Bed and Bath (R), 379 W. Broadway, New York 10012; 212-941-7800. **Shaving cream,** Musgo .50/tube; **soap,** $6/ea.—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Razor,** 75; **soap,** $25—The MOMA Design Store (R), 44 W. 53 St., New York 10019; 212-767-1050.

EY CONQUERS EUROPE For more information, write or call: Euro Disney S.C.A., Boite Postale 7777 Marne La Vallée Cedex 4, France; 011-331-4941-4910.

IGN WATCH Caramoor House and Garden tour, open spring-fall, Wed.-Sat. 11 A.M.-Sun. 1 P.M.-5 P.M., admission $5.—**Caramoor Center for Music and the Arts,** Girdle Ridge Rt. 22), Katonah, NY 10536; 914-232-5035. *Weather vanes, clockwise from top left:* John Lackett, E. Gatje; Robert Spinazzola; Frank Lupo/Daniel Rowen, R. M. Kliment & Frances Halsband, ar- with Roger Phillips; Susan Scior; Joseph Fuller, Jr., AIA, Fuller and D'Angelo, P.C.; Tom Putnam.

"Iron and Wood," Dec. 4-Jan. 16—American Primitive Gallery, 596 Broadway, #205, New York 212-966-1530. "Textiles and the Tai Experience in Southeast Asia"—The Textile Museum, Wash- DC, through Jan. 3, 1993; Los Angeles County Museum of Art, Feb. 11-May 9, 1993; Royal On- seum, Toronto, Canada, June-Aug., 1993. "Two Lives: Georgia O'Keeffe & Alfred Stieglitz—A ation in Paintings and Photographs"—The Phillips Collection, 1600 21 St., NW, Washington, DC; -Apr. 4, 1993; The IBM Gallery of Science and Art, New York, Apr. 27-June 26, 1993; The Min- Institute of Arts, July 17-Sept. 12, 1993; The Museum of Fine Arts, Houston, TX, Oct. 2-Dec. 5, Borne with a Silver Spoon," exhibit and sale, organized by Rosanne Raab Associates, 167 E. 61 St., ork 10021; 212-371-6644. Traveling schedule: National Ornamental Metal Museum, Memphis, v. 15-Jan. 17, 1993; Aaron Faber Gallery, New York, NY, Jan. 29-Mar. 7; Sybaris Gallery, Royal ll, Mar. 25-May 1; Sybil Kahn Gallery, Kansas City, KS, May 20-June 25, 1993; Katie Gingrass , Milwaukee, WI, July 11-Aug. 30. **Sea Grape spoons,** $200-$800—Robyn Nichols, 2000 Grand ansas City, MO 64108; 816-474-1731. "Alexander Jackson Davis (1803-1892), American Archi- rough Jan. 1993—Metropolitan Museum of Art, Fifth Ave. at 82 St., New York, NY.

E USER-FRIENDLY HOME *Designer:* **Ron Mace,** Barrier Free Environments, PO Box 30634, Raleigh, NC 27622; 919-782-7823. *Designer:* **Peter Goldberg,** Planning Accessible Living; 113 665 2059. **Adjustable cabinetry**—Granberg Superior Systems (M), 2502 Thayer Ave., Saskatoon, SK, S7L 5Y2, Canada; 306-374-9440. **Precedence Whirlpool Bath** with Hydrolic door seal; **Freewill shower stall,** #12494—Kohler Co. (M), Kohler, WI 53044; 414-457-4441. **Shower doors** on stall, #D48WBW—Lynon Industries, 800-458-9036. *Directory of Accessible Building Products 1992,* $2, additional copies 50 cents—The NAHB Research Center, 400 Prince George's Blvd., Upper Marlboro, MD 20772-8731; 301-249-4000. *The Illustrated Directory of Handicapped Products,* $12.95, plus $3 shipping, additional copies $9.95—The Trio Publications, Inc., 3600 W. Timber Ct., Lawrence, KS 66049. *Design consultant and architect* **Robert D. Lynch,** 304 Blackstone Rd., Coraopolis, PA 15108; 412-262-3555. *Interior design:* **Barrier Free Resources,** PO Box 401, Iowa City, IA 52244; 319-337-9951. "Easy Access Housing for Easier Living Checklist," send SASE; "Lifetime Homes," 14 designs for fully accessible houses, $5 donation to Easter Seals—Easy Access Housing, c/o National Easter Seal Society, 70 E. Lake St., Chicago, IL 60601.

94 A TASTE FOR THE TIMELESS *Pages 96 to 103 Designer:* Susan Zises Green, Inc., 11 E. 44 St., 16th Fl., New York 10017; 212-867-2980. *Living room* **upholstery fabric on sofa,** FWS-14-1B; **on chair with antique pillow**—Clarence House (T), 211 E. 58 St., New York 10022; 212-366-6120; **on soft chair,** #5222—Elsie McNeill/Fortuny Inc. (T), 979 Third Ave., New York 10022; 212-753-7153; **on straight-backed chair,** #5705, Colbert-pink/taupe ribbon—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Rug**—through Susan Zises Green Inc., see address above. **Pictures** above sofa—Florian Papp Antiques (R,T), 962 Madison Ave., New York 10021; 212-288-6770. **Walls**—blue/green cheesecloth glaze. **Pillows on sofa,** antique fabric—Susan Zises Green Inc., see address above. **Fabric on sofa** under oval mirror—Clarence House, see address above. *Dining room* **Carpet**—Susan Zises Green Inc., see address above. **Wineglasses,** violet, $30/ea.—Florence de Dampierre (R), 79 Greene St., New York 10012; 212-966-1357. **Decanters,** 19th-c.—Vito Giallo Antiques (R), 966 Madison Ave., New York 10021; 212-535-9885. **Walls,** hand-painted in crisscross pattern. **Balloon shade fabric,** #190659.00; **curtain fabric,** #62255.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. *Bedroom:* **chintz; chair fabric,** #32516/02-0—Clarence House, see address above. **Lamps**—Hansen Lamp, division of Hinson Co. (T), 979 Third Ave., New York 10022; 212-475-4100. **Shades,** custom; **silk painting**—through Susan Zises Green, see address above. **Area rug; white wall-to-wall**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Boxes**—The Mediterranean Shop (R), 780 Madison Ave., New York 10021; 212-879-3120. **Chaise fabric,** #6024.01/5—Brunschwig & Fils, see address above. **Flower arrangements**—VSF, 204 W. 10 St., New York 10014; 212-206-7236.

104 WHITE MAGIC *Pages 104 to 109 Living room* **Frame**—Zona (R), 97 Greene St., New York 10011; 212-925-6750. **Box** by Isabel Lam—Isabel Lam (M), 8-03 43 Ave., Long Island City, New York 11101; 718-361-6201. **Screen fabric**—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-475-4100. **Screen,** made by John Black—John Black (M), 718-388-0153. **Glass bowl**—Annie Glass (R), PO Box 8445, Santa Cruz, CA 95061-8445; 408-426-6838. **Sofa slipcovers**—Monte Coleman (M), 49 E. 10 St., New York 10012; 212-995-2649. **Africa straw mat**—Rattanworks, ADAC W., 349 Peachtree Hills Ave., Atlanta, GA 30305; 404-237-6765. **Kilim rug**—ABC Carpet & Home (R), 888 Broadway, New York 10021; 212-473-3000. **Pillow fabric,** Patagonia fabric #F-7400, 51" 100% cotton, $70/yd.—Roger Arlington (T), 979 Third Ave., New York 10022; 212-752-5288. **Pillow fabric** on pillow behind, Granville Stripe, fabric #HFC-295-H-31, $33/yd.—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-475-4100. **Cut paper collages** by Richard Gigho—Richard Gigho (M), 212-724-8118. **Photograph** by Don Freeman—Don Freeman, 212-941-6727. **Jean Cocteau vase**—Museum of Modern Art Design Store (R), 44 W. 53 St., New York 10019; 212-708-9480. **Dressing table mirror**—Phillips Collection, 25-11 Hunters Point Ave., Long Island City, New York 11101; 718-482-7676. **Chandelier**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212-772-2137.

120 PRESERVING HISTORY, SCARS AND ALL *Pages 120 to 125 Architect* **Randolph Martz Architect**—Randolph Martz, 107 Coming St., Charleston, SC 29403; 803-722-1339. **Studio A, Inc.**—Whitney Powers, 371 King St., Charleston, SC 29401; 803-577-9641. *Living room* **Plaster busts,** reproductions from the Louvre. **Lyre-back chairs**—Verdi Antiques (R), 196 King St., Charleston, SC 29401; 803-723-3953. **Architectural models,** "Fantasy Houses" by Randolph Martz. **Pottery,** tops of old olive oil flasks from Italy. **Bullets,** antiques. **Architectural elements,** salvaged from Charleston demolition sites. **Painting** of Venus de Milo by Jean Been—Jean Been, 683 Hardendorf St., Atlanta, GA 30307; 404-378-8286. **Sculpture** on mantel by Anthony Gormley—Salvator Ala Gallery (R), 560 Broadway, New York 10013; 212-941-1990. **Grandfather clock; fans; hall bench; straight-back chair; old office chair; captain's chair; 1920s phone**—owner's collection.

126 NATURALS FOR THE FLOOR *Pages 126 and 127* **1. Tahiti** in mustard, 100% cotton, in standard sizes from 22" x 40" to 8' x 11', from $15-$199—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **2. Tilapa** cotton and sisal rug, in custom sizes, $36 sq./ft.—Patterson, Flynn, Martin & Manges (T), 979 Third Ave., New York 10022; 212-688-7700. **3. Chenille Dynasty,** #370, color #352, 100% cotton chenille, in standard and custom sizes—Carousel Carpet Mills (M), One Carousel La., Ukiah, CA 95482; 707-485-0333. **4. Roxbury #7** from the Woodard Weave collection, in 9' x 12', 6' w. and 4' w., in any lengths, and 27" w. runners, $12.95/sq. ft.—Thos. K. Woodard (R,T), 799 Madison Ave., New York 10021; 212-988-2906. **5. Chenille Imperial,** #372 tweed, #358 field/#352 weave, 100% cotton chenille, in standard and custom sizes—Rosecore Carpet Co., Inc. (T), 979 Third Ave., New York 10022; 212-421-7272. **6. Links,** 100% cotton, in custom sizes and colors, $54/sq. ft.—Patterson, Flynn, Martin & Manges, see address above. **7. Abaca** from the Waldo Collection, in standard and custom sizes—Rosecore Carpet Co., Inc., see address above. **8. Hague** #45 backed, discontinued 13'1" w., #44 reversible, available 12' w., 70% coir, 30% sisal, $30/sq. yd.; **9. Rio Oak,** #48 backed, in 13'1" and 6'6" widths, 100% sisal, $24/sq. yd.—Alison T. Seymour (M), 5423 W. Marginal Way SW., Seattle, WA 98106; 206-935-5471. **10. Golan,** #2005, 100% sisal, 13'2" w., $34.99/sq. yd.—Einstein Moomjy (R), 150 E. 58 St., New York 10155; 212-758-0900. **11. Rajah,** #1820, with backing (without backing, #1810), Seaweed, 100% sisal, 6'7" w., in custom sizes, from $8 to $10/sq. ft.—for showrooms: Larsen Carpet (M), 1480 Ridgeway St., Union, NJ 07083; 908-686-7203. **12. The Twill Collection** from Whitney, #2300, large weave in natural, 100% sisal accented with contrasting twill binding (not shown), in 4'7" x 6'7", >

Addendum to "Refined Romance" in our September issue: Designers Guild fabrics and wallcoverings are available in the U.S. through Osborne & Little, 65 Commerce Road, Stamford, CT 06902, to the trade only. Call 203-359-1500 for your nearest showroom. Designers Guild furniture and accessories are available only in the U.K. 271 & 277 Kings Road, London SW3 5EN, Tel: 011-44-71-351-5775.

In the "From Planks to Parquet" story in our September issue, two phone numbers were listed incorrectly. The correct numbers: Mayse Woodworking Co.; 215-822-8307. Coastal Millworks; 404-351-8400.

5'5" x 7'9", 6'7" x 9'10", 9'2" x 12'6", from $169—ABC Carpet & Home, see address above. **13. Rajah,** #1820, Sienna #11, see #11 for details. **14. Tatami,** D'Or, 100% sisal, 13'2" w., $30.99/sq. yd.—Einstein Moomjy, see address above. **15. The Twill Collection** by Whitney, #1100, small weave in bleached, 100% sisal accented with contrasting twill binding (not shown), in 4'7" x 6'3", 6'3" x 8'2", 9'2" x 12'6", from $169—ABC Carpet & Home, see address above. **16. Kadur** #63, 13'1" w., 100% coir, latex backing, $24/sq. yd.; **17. Diamond slate,** 13'1" w., 100% sisal, latex backing, $55/sq. yd.; **18. Ceylon** #72 reversible, discontinued, #73 with latex backing, in 13'1" and 6'6" widths, 100% coir, $21/sq. yd.—Alison T. Seymour, see address above. **19. Chevron Pattern,** brown, 13'2" w., 100% coir, $32/sq. yd.—Clodan Carpets, Inc. (T), 588 Broadway, New York 10012, 212-966-9440. **20. Goliplast,** #375K, 6'6" w., 100% sisal, $54/sq. yd.—Carpet Innovations (R,T), 588 Broadway, New York 10012, 212-966-9440. **21. Sisal,** #1803, 13'2" w., 100% sisal, $34.99/sq. yd.—Einstein Moomjy, see address above. **22. Masai natural,** #48, 13'1" w., 100% sisal, latex backing, $28/sq. yd.—for showrooms: Alison T. Seymour, see address above. **23. Chequers**, 13'2" w., 100% coir, $38/sq. yd.—for stores: Clodan Carpets, Inc., see address above. **24. The Twill Collection** by Whitney, #2300, large weave in bleached, 100% sisal with contrasting twill binding (not shown), in area rug sizes: 4'7" x 6'7", 5'5" x 7'9", 6'7" x 9'10", 9'2" x 12'6", from $169—ABC Carpet & Home, see address above. **25. Seagrass,** natural, 13'1" w., 100% seagrass, latex backing, $18/sq. yd.—for showrooms: Alison T. Seymour, see address above. **26. Panama,** natural, 13'2" w., 100% sisal, latex backing, $30/sq. yd.—for showrooms: Prestige Mills, Inc., 83 Harbor Rd., Port Washington, NY 11050, 516-767-1110. **27. Rajah,** #1812, with backing (without backing, #1810), Ochre #10, 100% sisal, 6'7" w., custom sizes available, from $8 to $10/sq. ft.—for showrooms: Larsen Carpet, see address above. **28. Madras,** natural, 13'2" w., 100% coir, $39.50/sq. yd.—for showrooms: Prestige Mills, Inc., see address above. **29.** See #14. **30. The Twill Collection** from Whitney, #2800, medium weave in natural, 100% sisal with contrasting twill binding (not shown), in area rug sizes: 4'7" x 6'7", 5'5" x 7'9", 6'7" x 9'10", 9'2" x 12'6", from $249—ABC Carpet & Home, see address above.

Pages 128 and 129 **31. Willow border,** green, 6¾"w., 1 yd. repeat, 100% worsted wool Wilton, sold by the yard—Schumacher (T), for showrooms: 800-672-6068. **32. Autumn Leaves,** #3 green, 12" w., 100% worsted wool, petit point construction, $170/sq. yd.—Stark Carpet Corp., Inc., (T), 979 Third Ave., New York 10022, 212-755-7100; or through Schumacher nationwide. **33. Tapis D'Avignon leaf pattern,** 54"w., 100% wool, $225/linear yd.; **34. Eglantines,** 27" w., 100% wool Wilton, $180/linear yd.—Patterson, Flynn, Martin & Manges, see address above. **35. Scattered Leaf,** iris green, from Damask Collection, loop pile, in custom colors or cut pile, 100% wool Wilton weave, in 12' or 27" w.—Stark Carpet Corp., see address above. **36. Ferns,** 27" w., 100% wool Wilton weave, $180/linear yd.—Patterson, Flynn, Martin & Manges, see address above. **37. Gothic Vine,** two shades of green, 13'2" w., 100% worsted wool, $199.50/sq. yd.—Saxony (T), 979 Third Ave., New York 10022, 212-755-7100, also through Schumacher nationwide. **38. Natchez Oak Leaf,** 12' w., 100% wool Wilton—Schumacher, for showrooms: 800-672-6068. **39. Linette,** color #2, camel/blue, 27" w., 100% worsted wool, Wilton weave carpet, $155/linear yd.—Saxony, see address above. **40. Ivy Trellis,** khaki/cactus, 12' w., 100% wool Wilton—Schumacher, see address above. **41. Wool 'n Sisal,** #1104, 12' w., $65/sq. yd.—Carpet Innovations, see address above. **42. Rubens,** #GO45/0832, Sand, 12' w., 100% wool pile, $85/sq. yd.—Karastan (M), PO Box 27050, Greensboro, NC 27425-7050; for showrooms: 800-234-1120. **43. Sisal Weave,** Jute, 12' w., 100% wool, $34.90/sq. yd.; **44. Checkmate,** natural, 13'2" w., wool/mohair blend, $24.90/sq. yd.—ABC Carpet & Home, see address above. **45. Montclair,** #1464, creme, 13'2" w., 100% wool, $179.90/sq. yd.—Carpet Fashions (R,T), 143 E. 54 St., New York 10022, 212-754-1313. **46. Sisal Weave,** Sand, 12' w., 100% wool, $34.90/sq. yd.—ABC Carpet & Home, see address above. **47. Flatweave,** wheat, 13'2" w., 80% wool/20% nylon, $41.50/sq. yd.—Prestige Mills, Inc., see address above. **48. Buckingham,** 12' w., 100% wool berber—Cabin Craft, a Division of Shaw Industries, PO Drawer 2128, Dalton, GA 30722-2128. **49. Hochboucle**, #103, cream, 15'1" w., 100% wool, $135/sq. yd.—for showrooms: Prestige Mills, Inc., see address above. **50. Better Than Sisal,** #420, parchment, 12' w., 100% wool—Helios (M), PO Box 1928, Calhoun, GA 30703; 800-843-5138. **51. Napoli Cardamom,** 13'1" w., 51% sisal/17½% sheep wool, 17½% goat hair/14% viscose, latex backing, $63/sq. yd.—Alison T. Seymour, see address above. **52. Shetland,** #65, beige, 13'2" w., 10% wool/90% polypropylene, $15.90/sq. yd.—ABC Carpet & Home, see address above. **53. Interlok,** simulated sisal, 13'2" w., 100% wool—Stark Carpet Corp., see address above. **54. Catalina,** beige, 12' w., 100% wool, $70/sq. yd.—for showrooms: Prestige Mills, Inc., see address above. **55. Ragland,** #1511, color #501, 13'2" w., 100% wool, $84.90/sq. yd.—Carpet Fashions, see address above. **56. Hochboucle,** #104, pearl, 15'1" w., 100% wool, $135/sq. yd.—Prestige Mills, Inc., see address above. **57. Woolcraft,** #876/4890, white sands, 12' w., $100/sq. yd.—Karastan, see address above. **58. Ragland,** #1511, color #403, 13'2" w., 100% wool, $84.90/sq. yd.—Carpet Fashions, see address above. **59. Woolgrain,** #N/6, color Rye, 12' w., 100% wool, $55/sq. yd.—Carousel Carpet Mills (M), One Carousel Ln., Uktah, CA 95482, 707-485-0333. **60. Duratex,** mushroom, 13'2" w., 80% wool/20% acrylic, $29.90/sq. yd.; **61. Checkmate,** beige, 13'2" w., wool/mohair blend, $24.90/sq. yd.—ABC Carpet & Home, see address above. **62. Thema Stripes,** #103, dark beige, 15'1" w., 100% wool, $140/sq. yd.—for showrooms: Prestige Mills, Inc., see address above. **63. Windsor Park** by Lees, color #134, 136" w. (also in area rugs), Acrilan Plus acrylic—Lees Residential Carpets (M), 3330 West Friendly Ave., Greensboro, NC 27420, 800-533-7496. **64. Woolgrain,** #184, barley, 12' w., 100% wool, $55/sq. yd.—Carousel Carpet Mills, Inc., see address above.

130 BATHROOMS: A STYLE REPORT *Pages 130 and 131 Designer:* **Vicente Wolf**—Vicente Wolf Associates, 333 W. 39 St., New York 10018, 212-465-0590. **Stephen table lamp** #W2768-648, by Vicente Wolf, $395—Paul Hanson (M), 200 Lexington Ave., New York 10016, 212-685-1448. **Mirror,** by Vicente Wolf—Vicente Wolf Associates, see address above. **Plants and flowers**—Bill Crinnigan, 112 W. 28 St., New York 10001, 212-924-2688. **Mosaic tiles**—American Olean (M), 150 E. 58 St., New York 10155, 212-688-1177.

Page 132 Designers: **Lembo Bohn Design Associates, Inc.,** One Gansevoort St., New York 10014, 212-645-3636. **Folding screen,** c. 1850. **Factory stools. English pub tables**—Anne Morris Antiques (T), 239 E. 60 St., New York 10021, 212-755-3308. **Antique mirror and frames**—Spiegel Framing & Restoring, 308 Bowery, New York 10012, 212-475-5630. **Tub and pedestal sink**—Urban Archeology (R), 285 Lafayette St., New York 10012, 212-431-6969. **Plaster floor**—Art in Construction (T), 195 Plymouth St., Brooklyn, New York 11201, 718-522-7130. **Fabric** for slipper chair, Cybele #8565/09—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003, 212-674-3993. **Photograph**—Limited (R), 95 Christopher St., New York 10014, 212-924-1985. **Chenille throw**—Jeffrey Aronoff, Inc. (R,T), 16 W. 22 St., 3rd fl., New York 10010, 212-645-3155. **Construction** moldings, shelf detail, electrical work—J. Contruction, Inc., 116 W. 29 St., New York 10010, 212-736-4063. *Upholstery:* **Slipper chair,** blue crescent; **Mari club chair,** taupe; **Wood blinds**—Flam Associates, Inc. (M), 801-805 E. 134 St., Bronx, New York 10454; 212-665-3140. **Towels**—Leron Finest Linens (R), 750 Madison Ave., New York 10021, 212-753-6700.

Pages 132 and 133 Designers: **Emmett & Claunch**—Emmett & Claunch, 61 E. 77 St., New York 10021, 212-744-1682. **Sink, bath; Gothic chairs**—owner's collection. **Sisal**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022, 212-752-9000. **Stand**—Ciancimino, Pimlico Rd., London, England. **Martavan & Lan**, 212-308-0018. **Globe light fixture and bracket lamps**—Anne Morris Antiques (T), 60 St., New York 10021, 212-755-3308.

Page 133. Architect: **Victoria Casasco Studio**, 320 D Sunset Ave., Venice, CA 90291; 310-3[illegible]. *Contractor:* **Ed & Ronny Kershaw**, 4514 W. 171 St., Lawndale, CA 90260; 310-370-1300. *Millwork:* maple plywood. **Sliding door,** Custom made ¾" maple plywood with steel metal track. **Hardware**—custom made. **Windows and skylight,** custom. **Paint,** Creamy White—Pittsburgh Paints (M), PPG Industries, for dealers: 800-441-9695. **Lighting,** by Victoria Casasco, see address above. **Sconce:** ½" beveled glass, steel mirrors—custom by Victoria Casasco, see address above. **Steel table,** Morphosis, 3101 S. La Cienega Blvd., Los Angeles, CA 90016; 310-287-0593. **Sink**—Alno, 1[illegible] North La Peer Dr., West Hollywood, CA, 310-659-0126. **Faucet**, ECL—Speakman fixtures (M), Salisbury Sales Co., 33-09 37 Ave., Long Island City, New York 11101; 718-786-8260. **Tile**—Mosaic—Brian Flynn (T), Pacific Design Center, 86-87 Melrose Ave., Ste. B447, Los Angeles, CA 310-859-2614. **Chair,** Pension by Alvar Aalto—ICF (T), 8687 Melrose Ave., Los Angeles, CA 310-659-1387; or 305 E. 63 St., New York 10021; 212-750-0900. **Table,** by Alvar Aalto—address above. **Shallow bowl,** Wave by Alvar Aalto for Iittala—Ralph Seal & Associates (M), 1[illegible] way, Los Angeles, CA 90007; 213-746-4185. **Water glasses,** Carl Rotter—Modern Living (R), [illegible]rose Ave., Los Angeles, CA 90046; 213-655-3898. **Blue vase,** Petit Etrangere by Philippe Daum—Modern Living, see address above. **Glasses** reflected in mirror, by Borek Sipek for Amsterdam—Modern Living, see address above. **Towels**—Bed Bath & Beyond (R), 11801 [illegible] Blvd., Los Angeles, CA 90064; 310-478-5767.

Page 134 Designer: **Manuel de Santaren, Inc.,** 152 Mount Vernon St., Boston, [illegible] 617-367-4332. For the Nantucket Designer Showhouse, to benefit A Safe Place, Inc., Box [illegible] Pleasant St., Nantucket, MA 02584; 508-228-0561. **Fabric**, Rapallo Warp in cactus, #228 [illegible] #29075—Cowtan & Tout (T), 979 Third Ave., New York 10022, 212-753-4488. **Bas-relief,** $500—Manuel de Santaren, see address above. **Table. wastepaper basket. accessories**—[illegible] Ltd. (T), Boston Design Center, Boston, MA 02210; 617-348-2858.

Pages 134 and 135 Designer: David Salomon, 212-874-2695. **Tile**—Hastings Tile & Il Bagno Gallery (T), 230 Park Ave. So., New York 10003, 212-674-9700. **Bath fixtures**—Kohler Co. (M), [illegible] 53044; 800-4-KOHLER. **Window shades**, Duette honeycomb shades—by Hunter Douglas, Duette Way, Broomfield, CO 80020; 800-32-STYLE. **Stenciled walls**—by Gail Leddy, Oasis [illegible] W. 54 St., New York 10019; 212-247-0915.

Page 135 Designers: **Clodagh**—Clodagh, The Center for American Design, 365 First Ave., [illegible] 10003, 212-673-9202. *Guest bath:* **Zig Zag lights**—Clodagh Product Inc., see address above. [illegible] Bruce Tomb. **Faucets; towel bars**—Krom (M), see address above. *His bath:* **Mirror**—Ann [illegible] **Sink**—Bruce Tomb. **Faucets**—Krom, see address above. *Her bath:* **Sink; whirlpool tub**—[illegible] Kohler, Wisconsin 53044; 414-457-4441. **Faucet**—Kallista, Inc., PO Box 1658, Leandro, [illegible] 510-895-6400. **Whirlpool faucets**—Kallista, see address above. **Waterfall; toaster lights** [illegible] waterfall)—Clodagh Product, Inc., see address above.

136 TOWER POWER *Pages 136 to 141. Architect:* **Lake/Flato Architects, Inc.,** 311 Third St., [illegible] Antonio, TX 78205; 512-227-3335. *Project team:* Ted Flato, David Lake, Graham Martin. *Contractor:* **[illegible]con,** 4154 Swan's Landing, San Antonio, TX 78217; 512-590-2544. **House size:** 2,431 sq. ft. **Lot size:** [illegible] x 51.6'. *Exterior materials:* Stucco and galvanized steel. *Structure:* Wood frame and trusses. **Roof,** [illegible] galvanized steel—Pryer Roofing (M), 125 Industrial Dr., Boerne, TX 78007; 512-698-3337. *Interior:* gypsum wallboard. **Insulation,** fiberglass batt. **Windows,** casement aluminum "Vari Glaze"—[illegible] PO Box 1769, San Antonio, TX 78296; 512-227-2481. Awnings—Project-O-Lite Corporation (M), Madison, Waxahachie, TX 75165; 214-937-1244. *Doors: Front door and banisters,* custom made—[illegible] Sons, 421 Sherman, San Antonio, TX 78202, 512-227-4613. *Glass doors*—Samuels, see address above. *Interior doors,* painted slab. *Floors: Ground floor,* waxed concrete. *Upper interior,* southern yellow pine. **Cabinets,** overlay, parana pine lumber core with galvanized steel channels—custom made. **Lighting:** Downlighter (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. **Galvanized metal sconce,** [illegible]ham Martin, 16721 Springhill, San Antonio, TX 78232; 512-490-9654. **Hardware**—Schlage division, [illegible]gersoll Rand (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. *Kitchen:* **Sink,** Manufacturing Co. (M), 22 Camden Court, Oak Brook, IL 60521; 708-574-8484 or 800-[illegible] **Range**—Wolf Range Co.; 800-366-9653. **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), 4717 [illegible]ley Rd., Madison, WI 53711, 800-222-7820. *Bathroom:* **Sink**—American Standard (M), PO Box 6[illegible] away, NJ 08855; 800-821-7700, ext. 4023. **Bathtub,** custom. **Fittings**—Speakman Company (M), [illegible]191, Wilmington, DE 19899-0191, 302-764-9100. *Living room:* **Coffee table,** by Libor Helesic, Wood Crafts, 322 Millard, San Antonio, TX 78212; 512-826-6776. **Tablecloth,** Printemps by [illegible] $65—Accents (R), 7959 Broadway, San Antonio, TX 78209, 512-824-0191. **Antique gin bottles,** [illegible] **tulips**, 18th c.—similar at Don Yarton Antiques, 922 San Pedro, San Antonio, TX 78212; 512-[illegible] *Bowl with Watermelons* by Denise Chapman; still life by Maria Marin; *Hommage to Siena* by Penelope [illegible] *Young Blade* by Barry Bailey; *Castiglioncello Series*, monoprint by Dennis Olsen; untitled handmade paper [illegible]vas by Penelope Gallagher; *Blue Boy* by Nan Wollman; *White Garden* by Penelope Gallagher; *For Yin* by Michael Tracy; *The First House* by Brook Rosser—other works by these artists are available at Carrington-[illegible]lagher, 7979 Broadway, Ste. 205, San Antonio, TX 78209, 512-826-1362. *Bedroom:* **Throw** at ei[illegible] Geometric black, 100% cotton, $55—Accents, see address above. **Blanket cover,** queen-size, $[illegible] Marche (R), 4317 McCullough, San Antonio, TX 78212, 512-826-6771.

142 PARTIES THAT SHINE *Caterers:* Paula LeDuc Fine Catering, 1350 Park Ave., Emeryville, CA [illegible] 510-547-7825. Glorious Food, 504 E. 74 St., New York 10021; 212-628-2320. "Supper in the [illegible] table setting by Brian J. McCarthy for the The Tiffany Designer Show—Parish-Hadley Associates Inc., [illegible] 63 St., New York 10021; 212-888-7979.

Page 142 Clockwise from top left: Table setting: **Century cachepot,** $290; **Century salad plate,** $75; **Band dinner plate**, black, $60; **Century flatware,** sterling silver, $335/4-pc. place setting; **all-[illegible] wineglass,** $64/set of 4; **perpetual calendar,** $75. **Audubon dessert plate,** $70; **Tiffany Band [illegible] plate**, green, $60. **Tiffany Blue Box,** porcelain, $60. **Tiffany Band salad plate,** brick, $55; **Halcyon [illegible] enamel box,** "Home is Where the Heart is...," $145; **sterling silver square tray,** $1,300; **Mardi [illegible] dinner plate,** $140—Tiffany & Co. stores; call: 800-526-0649.

Page 143 **Sterling silver tray,** $3,950—Tiffany & Co., see number above.

Page 145 Clockwise from top left: **Malmaison dinner plate,** $140; **Tiffany Band dessert plate,** $55; **platter,** $10,000. **sterling silver Revere bowl,** $250; **Chrysanthemum vegetable spoon,** [illegible] **Chrysanthemum fork,** $205. **Cut crystal decanter,** $300; **sterling silver wine coaster,** $590; **[illegible] crystal goblets,** $180/ea.; **Harcourt crystal white wine,** $180/ea.; **Palm candlesticks,** sterling, [illegible] $8,000/sm., $10,000/lg.; **sterling silver pitcher,** $27,500; **Nappy crystal bowls,** $30/ea.; **Palm[illegible] ware,** sterling silver, $350/4-pc. place setting. **William IV china,** $1,950/5-pc. place setting. **Chrysanthemum dinner plate,** holding crepes, $85—Tiffany & Co., see number above.

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Continued from page 57

grouper and sesame-seared yellowfin tuna. Dinner for two without wine: $50.

There are several good lunch spots scattered about. The Pinckney Cafe & Espresso (Motley Lane and Pinckney St.; 803-577-0961) is a stylish health-food hangout where booksellers, artists and students sit for hours. Lunch: about $6 per person. Gaulart & Maliclet (98 Broad St.; 803-577-9797), also known as Fast & French, is a casual place with undulating counter bays, soups and platters of pâtés, cheeses, croissants. Lunch: about $6 per person.

If you have a car, go for Sunday brunch at Sunspot (10 Center St.; 803-588-9006), located twelve miles from downtown at Folly Beach. This haunt looks like a launderette or maybe a surf shop, but it is owned and operated by a young French couple who serve up wondrous egg dishes and grits baked with leeks in a jelly roll pan. Brunch: about $10 per person. Afterwards, take a drive along Folly Beach. This shabby waterfront community is an appealing tangle of unpretentious houses and beach grass.

HOTELS: Downtown Charleston is full of historic hotels, but be prepared to pay well over $100 a night. For genuine period atmosphere, stay at the John Rutledge House (116 Broad St.; 803-723-7999). Its nineteen rooms have original parquet floors, Italian marble mantels and delicate molded plaster ceilings; there's a nice parlor for conversations and cocktails. Rooms are $150 to $250 a night, double occupancy.

One of the best bargains, if you book off-season (July 5 through September 14 or November 1 through February 14) is the Elliot House Inn (78 Queen St.; 803-723-1855). It is centrally located, rooms are furnished with four-poster beds, and innkeepers will lend you a bicycle or two. For double rooms, rates range from $89 to $130.

Historic Charleston Bed and Breakfast (803-722-6606) has a listing of 85 rooms in old houses or their dependencies (the slave quarters, the kitchen house). Prices range from $75 to $185, double occupancy. An especially pretty bed and breakfast is Two Meeting Street Inn, a glorious, glossy white Queen Anne mansion overlooking th with a wraparound porch for mingli friendly staff. One quirk is that they accept credit cards or have a fax ma you have to write to reserve by ma months in advance. Rooms are $95 t night, double occupancy, including and afternoon sherry.

PEOPLE: After Hurricane Hugo years ago, Charleston's poor and h populations grew even more forl much of their housing had blow Christopher Rose, a 34-year-old a designed a prefabricated old-fashione ern cottage that costs only $12,000 be assembled by amateur builders. T prise: Rose's cottages, patterned aft of-the-century freedmen's houses, freshingly attractive and fit easily i context of the city's historic neighb "People think that the homeless and t can compromise on quality and desig Rose. "But the truth is they want th things we do." So far, fourteen Ch Cottages have been built and 200 mor the works.

If you should glimpse a chic, brun year-old zipping around Charleston bicycle and stopping to pick up t could be Liz Young, Charleston's un cultural guardian and volunteer ext naire. Young, who married a Charle and came to the city as a bride fifty yea has served on civic committees too r ous to mention. Her propensity to p trash is born of her current member the Clean City Commission. "It's imp to set an example," said Young, wh pens to be the most experienced tour in Charleston; Lady Bird Johnson, Chi tice Rehnquist and the directors National Trust of England are some visitors she's led through the city she After a tour, Young often brings p to her own house for sherry and tradi Charleston benne cookies, made of g sesame seeds.

Mimi Read, based in New Orleans, also wrote "White Magic" in this issue.

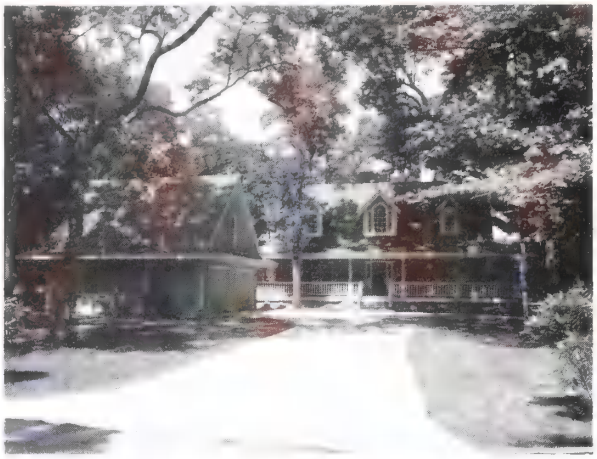


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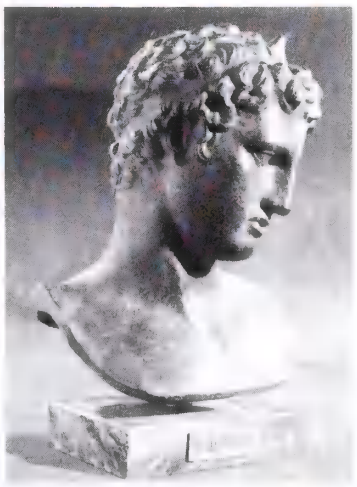


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The newest collection from Glorafilia. It was Queen Victoria whose lavish use of tartan in the 1850's started a fashion enjoying a revival today. Catalog of kits and accessories $4. Marsha Kear,Glorafilia, 510 Weadley Rd., King of Prussia, PA 19406 Tel.:215-688-4864.

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Bronze-like 10" head on marble e is reproduced from full figure The Youth From Marathon" (350 $124 ppd. 120 age catalog, $6. a, Importers of Statuary, 3217 ith St., #112, e, WA 98199.



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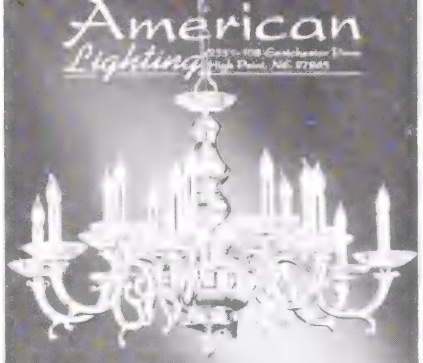
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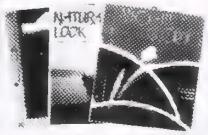
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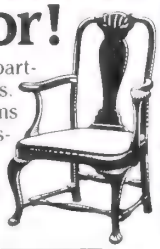
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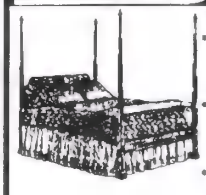
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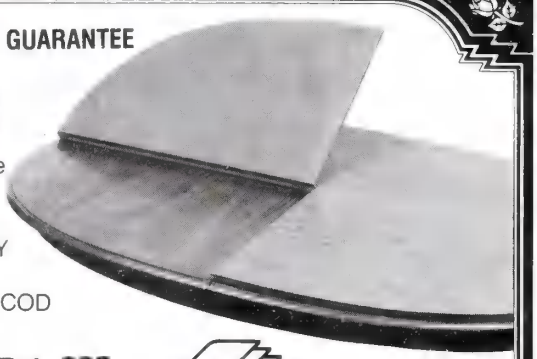
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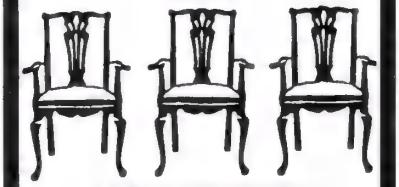
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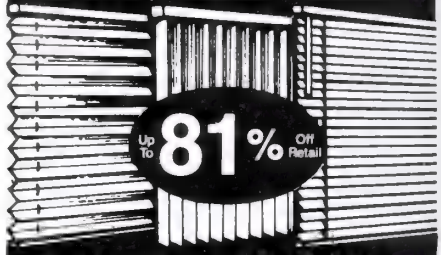


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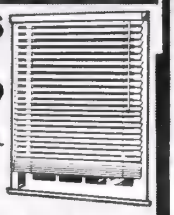
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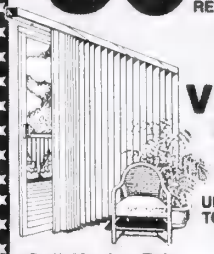
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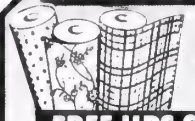
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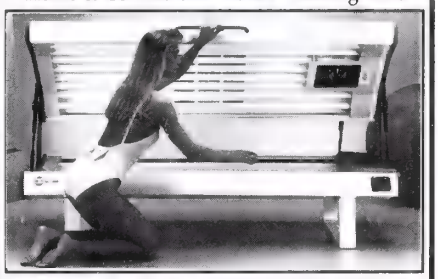
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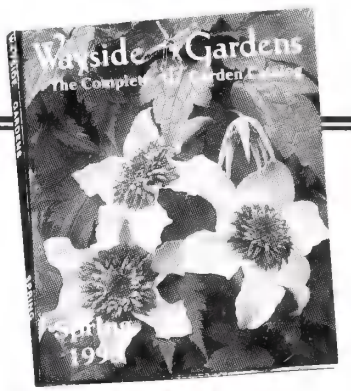
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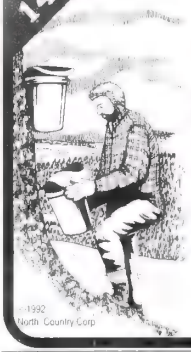


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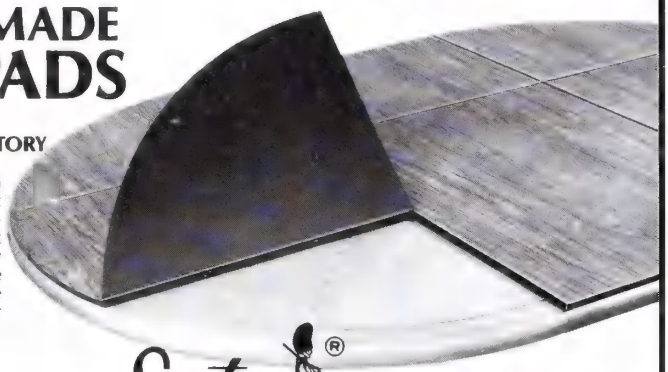
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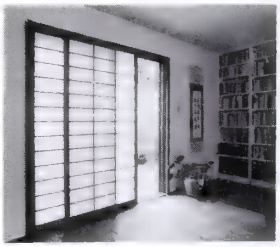
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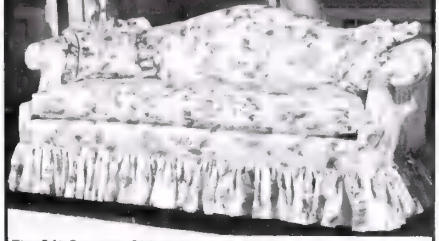
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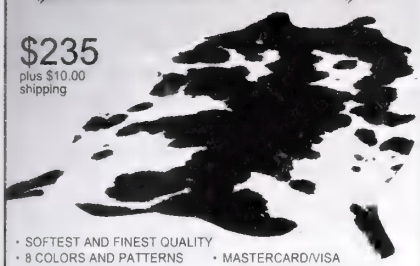
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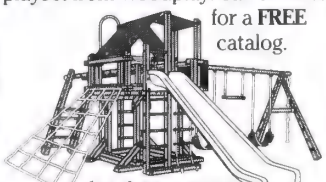
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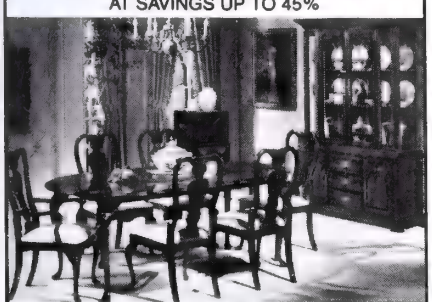
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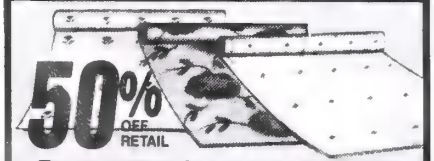
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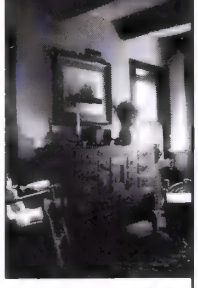
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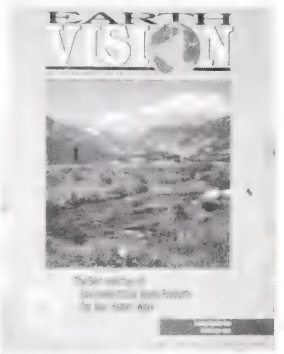


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A woman of letter

ONE OF MY FAVORITE memories from a movie long ago is the scene where Greer Garson as Mrs. Miniver has her mail served to her at the breakfast table on a small silver tray. While sipping her tea she calmly slits open the envelopes with her letter opener while her husband, played by Walter Pidgeon, reads the London *Times*. To me this was gracious living at its best, and I was probably only about thirteen when I decided that.

I wish our mornings could start the same way at Thornhill, but obviously they can't. Still the letters I collect from our local post office are my gifts of the day. I gather the mail, putting the first-class letters on top. Then I go home, have a cup of tea, and open the personal letters, just like Mrs. Miniver, with my own silver letter opener.

Emily Dickinson, our great American poet, may have felt the same about her letters. In one of her poems she said:

> And then I go the furthest off
> To interact a knock—
> And draw my little Letter forth
> And softly pick the lock.

Letters today, alas, do not seem to flow as they did in Emily's day. Letters are becoming remembrances of things past; it's so easy to pick up the phone. But calls are just not the same. A letter says so much more, often more deeply, more gracefully, more from the heart. If it hadn't been for letters I might not be Mrs. Thomas G. Hardie.

> I wish I could have my mail served to me on a silver tray the way Mrs. Miniver did

After meeting Tom in Paris in 1950 and knowing him for a full but short two weeks, I returned to New York and my job at *Vogue*. For six months we wrote each other every day. Those letters in airmail envelopes were as potent as cupid's arrows. Then he came to New York on holiday and we soon became engaged. Because of those letters we knew each other well and so we knew exactly what we were doing.

When our children were younger and away at camp or college, I always gave them going-away presents of writing paper printed with their names. I didn't address the envelopes, but I made sure they were stamped. My letters to them may have been lectures in longhand, but I hope not. Lectures do not always work. For example, Lady Churchill once wrote to her fifteen-year-old son: "Darling Winston, I hope you will try and not smoke. If only you knew how foolish and silly you look...." Imagine Winston Churchill without his cigar!

I have also given writing paper to our grandchildren. Their letters may be short—very short—and sometimes simply sketches of rainbows, but they are learning to say thank you by mail. That's all I ask them to

I have even framed and two letters. One is from the actor Robert Morley. I had ten him in 1975 praising his as Mr. Pumblechook in the *Great Expectations*. He wrote charming thank-you note w he amateurishly typed in dressing room at London's S Theater. I was thrilled! The is from a president of the U States. Just as a lark I had him the birth announcen of our first child. His ans reads, "Welcome, Todd, to wonderful world! Dwight Eisenhower."

Postcards are welcome too, they are not the same. Pic postcards are like the crumbs behind by Hansel and Gre They lead you on, but they d get you there. They only te flirt and boast. Maybe I'm jealous of the traveler. Letters still my first love. I type in my fice, but I write letters on an tique Italian desk in a corne our bedroom. And I answer one I receive. They don't e have to end with R.S.V.P.

Sincerely yours, Dee Hardie.

cember

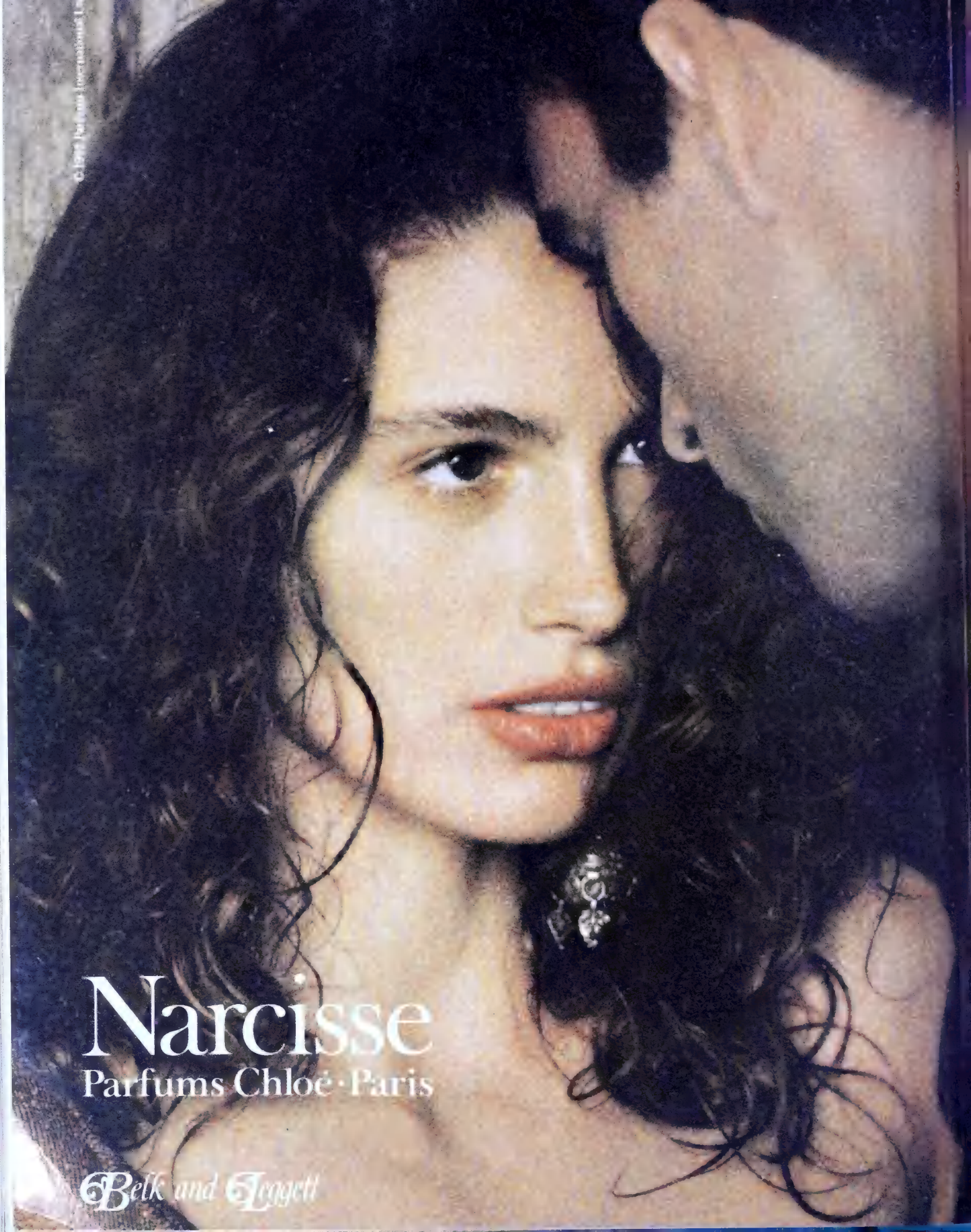
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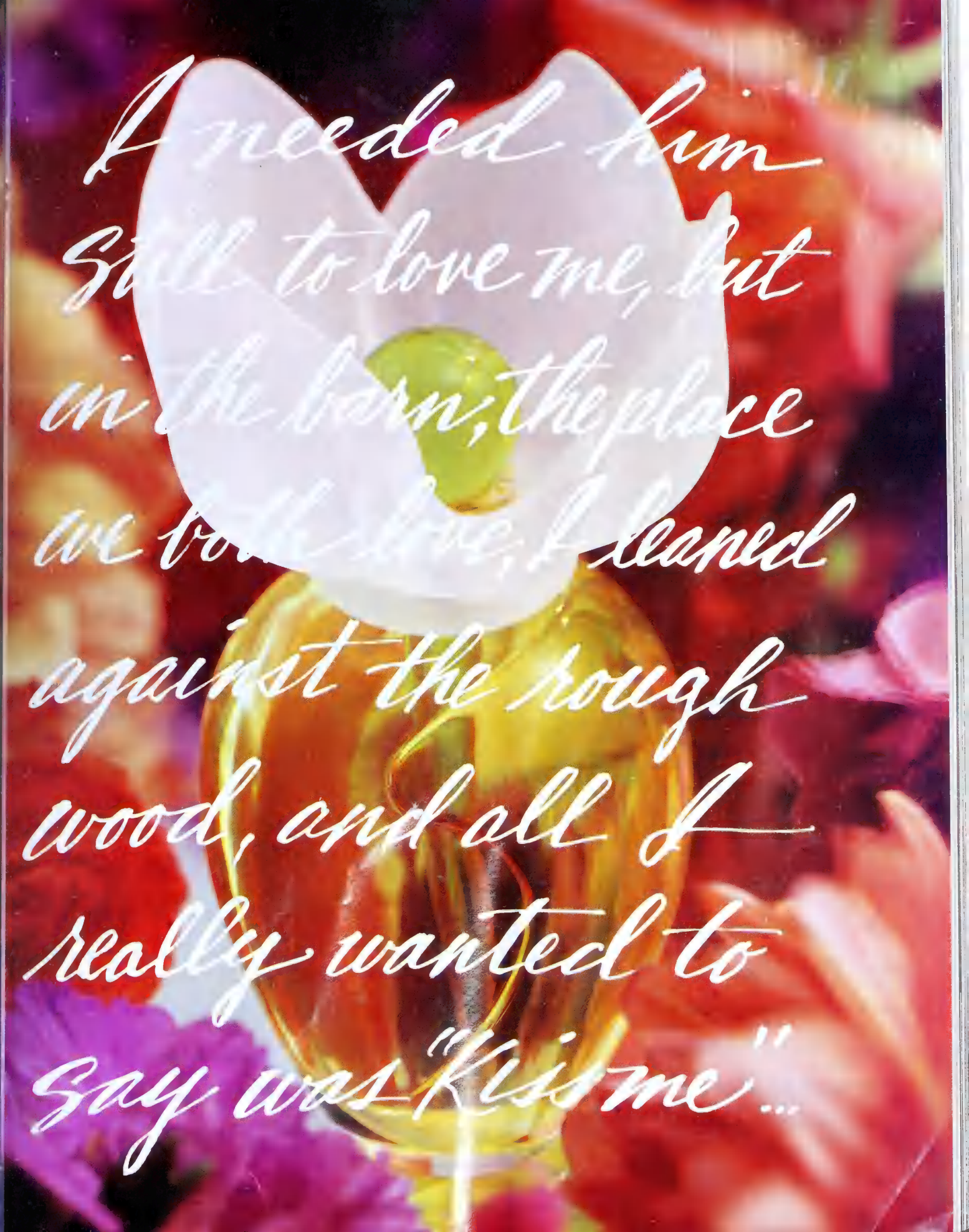
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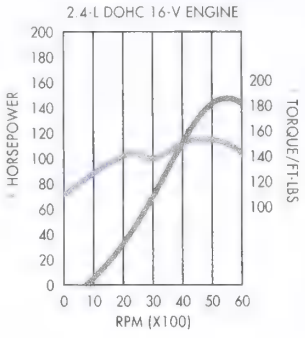


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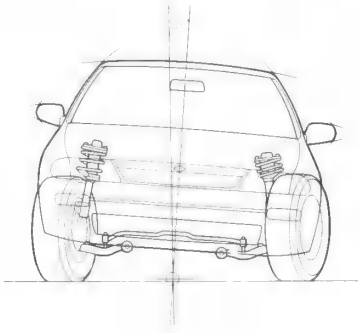

I needed him
Still to love me, but
in the barn, the place
are to
leaned
against the rough
wood, and all I
really wanted to
say was "Kiss me"...

The safety features you want without the body style of a refrigerator.



Sometimes, the best de
is a good offense. Tap
Altima's accelerator a
you can quickly escap
harm. The car is so re
sive, it has more freew
merging power than a
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*Our highly advanced anti-lift/anti-dive suspension provides exceptional control during panic steering situations. As a result, the Altima™ can outhandle a Lexus ES300 on a wet or dry slalom course.**





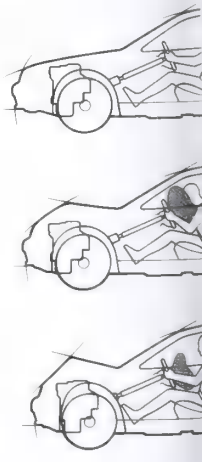
Our Nissan Altima GLE model has a head up display that projects speed and warning signals onto the windshield enabling you to keep your eyes on the road at all times.



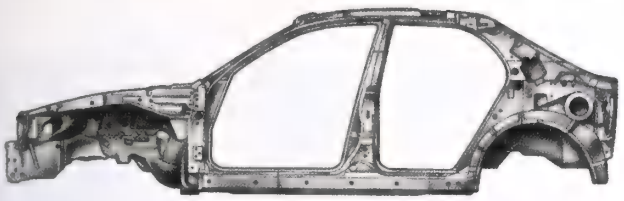
*At Nissan, we believe a car doesn't have to be ugly to be safe. It doesn't have to be expensive, either. The new Nissan Altima™ employs over forty standard safety features. It starts at $13,000.** And as you can clearly see for yourself, it doesn't remotely resemble a household appliance.*

NISSAN

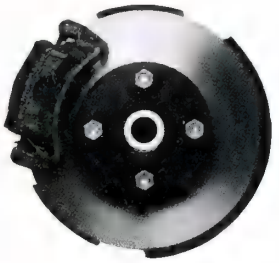
Every Nissan Altima has a standard driver's-side air bag complete with terminals plated in gold to protect against corrosion. It also has three sensors to ensure the air bag deploys only when necessary.



*Nissan Motor Corporation in U.S.A. For more information, call 1-800-NISSAN xtension 601. Smart people always read the fine print. And they always wear their seat belts. *Based on independe*
Slalom comparison ba m course completion time. Braking based on stopping distance from 50-0 mph on a wet road surface. XE model



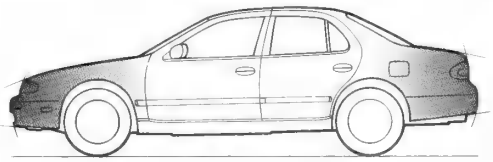
The Nissan Altima's solid DURASTEEL™ unit body includes reinforced door beams, roof and pillars.



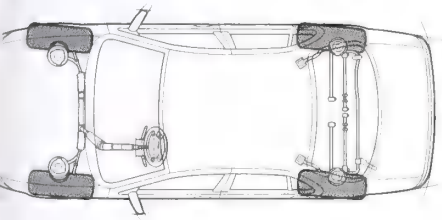
*All braking systems are not alike. When equipped with optional ABS brakes, the Nissan Altima SE can come to a quicker controlled stop than a BMW 325i.**



Introducing the new Nissan Altima. The affordable luxury sedan.



Front and rear crumple zones help manage crash energy and help reduce interior damage. In addition, steel guard beams have been placed in the door panels to help provide further protection in the event of side impact.



Nissan's Super Toe Control™ system allows the rear wheels to turn in the same direction as the front wheels—providing greater control at high speeds and in emergency handling instances.

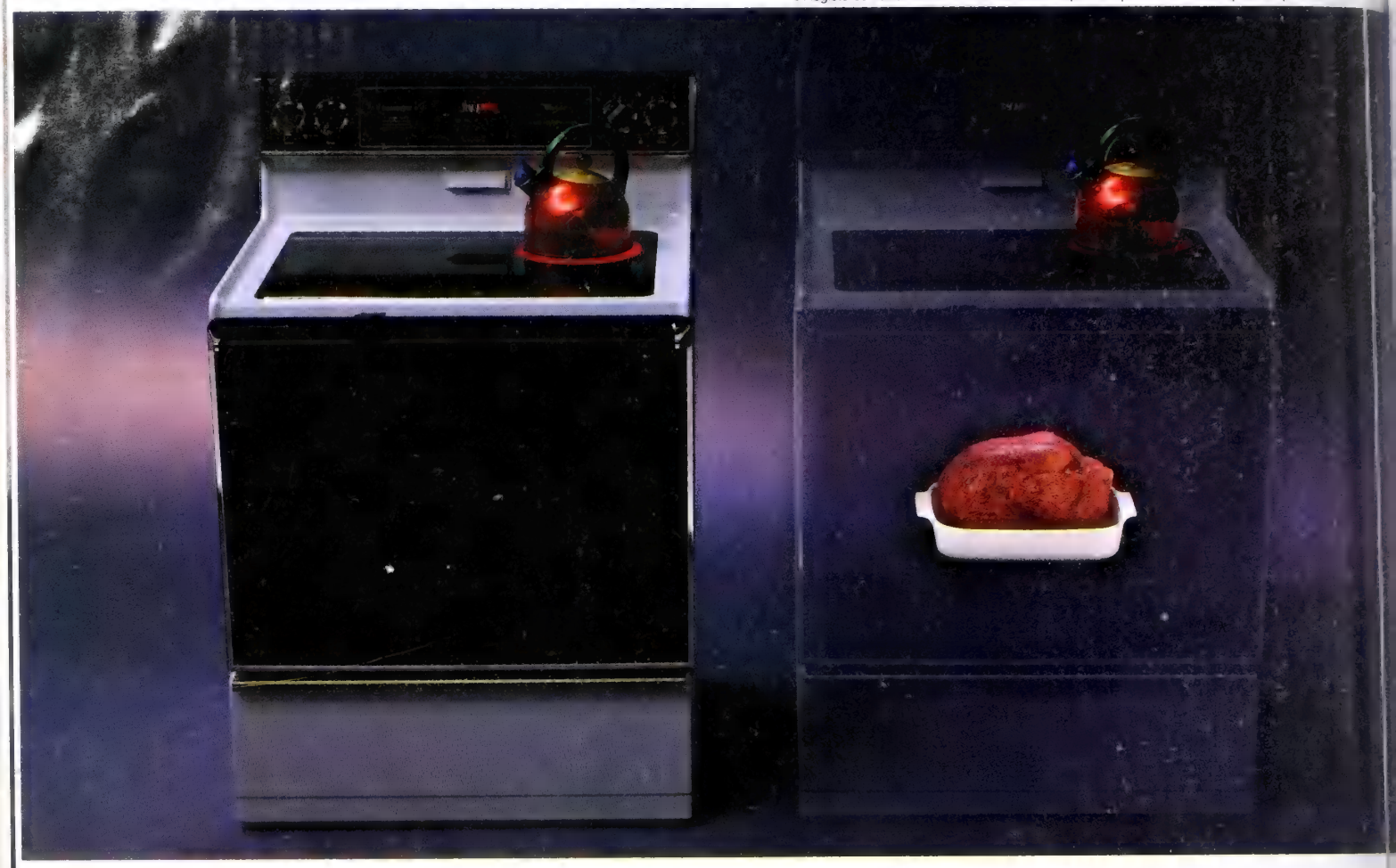
The New Nissan

Altima

It's time to expect more from a car.™

*by Automotive Marketing Consultants, Inc. 1993 Nissan Altima XE or SE versus 1992 competitive vehicles. Merging power based on time and distance required to accelerate from 20-55 mph. **Manufacturer's suggested retail price for Nissan Altima XE excluding taxes, title, license, destination charges and options.*

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So if you're looking for a range so well built you don't have to think about it, there's one name you should think about...

WHIRLPOOL. SO WELL BUILT...

Whirlpool Home Appliances

*You'll be satisfied with your CleanTop range, or we'll give you your money back within the first 30 days, finance and installation charges not included. Additional extended five-year warranty covers parts. See dealer for details.

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VOLUME 134, NUMBER 12 DECEMBER 1992

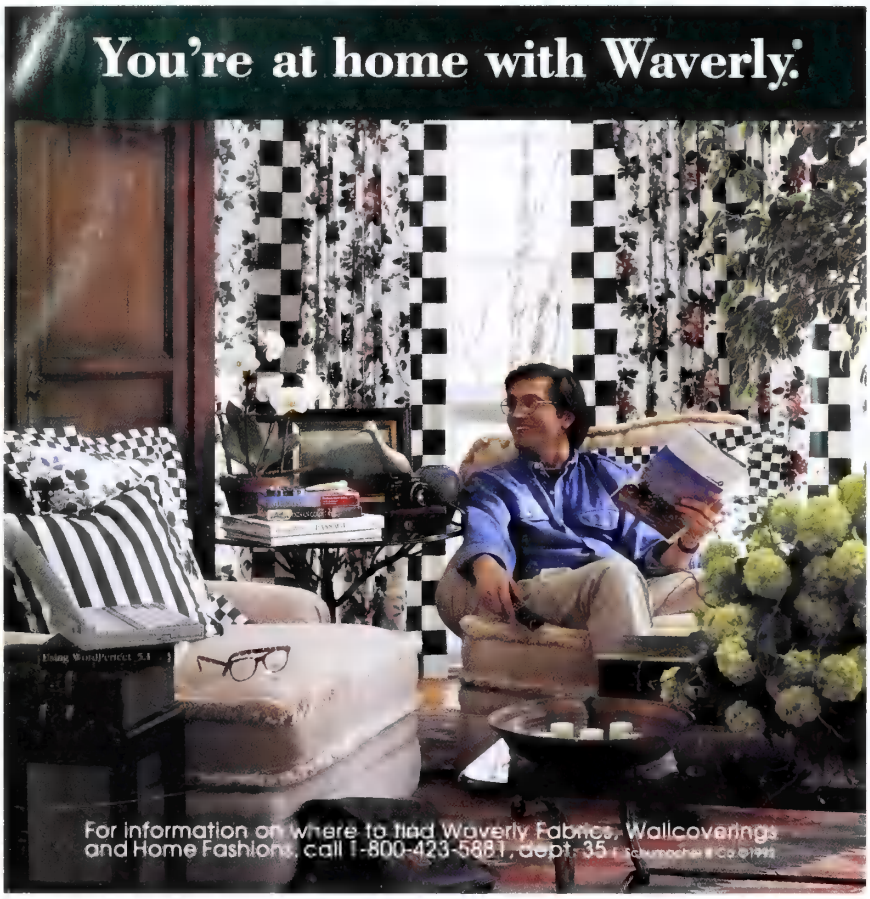
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N THE COVER:
Linn Howard, econd-generation llector of antique olitan crèche figures, counts this angel ng the treasures she brings out every istmas. See page 62. Photograph: Thibault Jeanson.





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STRINGFELLOW

CONTRIBUTING EDITORS
Gardening KEN DRUSE
From Thornhill Farm DEE HARDIE
Ask the Experts RALPH AND
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Special Projects BEVERLY McGUIRE
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MARKETS
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Promotion Coordinator TINA PUTNEY
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1775 Broadway, New York, NY 10019–5905

MIDWEST OFFICES
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Hearst Magazines Sales., inc., 2301 West Big Beaver Rd.
Troy, MI 48084
Manager THOMAS M. WACHAL
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3 Piedmont Center, Atlanta, GA 30305
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The Alimar Group, PO Box 45–3638, Miami, FL 33

SOUTHWEST REPRESENTATIVE
TERRIE REDDING
Kelly/Shattles & Company, 16990 Dallas Parkway.
Suite 220, Dallas, TX 75248

WEST COAST OFFICE
Manager R.WAYNE HOOPER
3000 Ocean Park Boulevard, Santa Monica, CA 9040

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IF TIME NEVER STANDS STILL, WHY ARE THERE MOMENTS THAT SEEM TO?



SHOWN BELOW, "NINE LADIES DANCING", OUR 1992 CHRISTMAS ORNAMENT.
©1992 WATERFORD CRYSTAL, INC.

IT'S ONE OF THOSE EVENTS. YOUR CHILD CATCHES HIS BREATH AS YOU SHOW HIM AN OBJECT OF EXCEPTIONAL BEAUTY. SOMETHING THAT MIGHT ORDINARILY BE KEPT AWAY FROM HIM. THE PITY IS, OF COURSE, THAT FINE THINGS ARE OFTEN KEPT AWAY FROM CHILDREN. WHICH IS SOMEWHAT IRONIC, SINCE IT IS AS CHILDREN THAT WE LEARN TO FEEL AT HOME WITH WHAT IS LOVELY. LIKE A PIECE OF WATERFORD CRYSTAL. ITS BRILLIANCE AND WARMTH SEEM TO CAPTURE THE LIGHT, AND GIVE IT BACK WITH A SMILE. IT IS A PLEASURE TO LIVE WITH. ITS GLOW IS MARVELOUS TO BEHOLD, AND TO HOLD, AND TO HOLD ONTO. AS GENERATIONS HAVE DONE FOR MANY SEASONS PAST.



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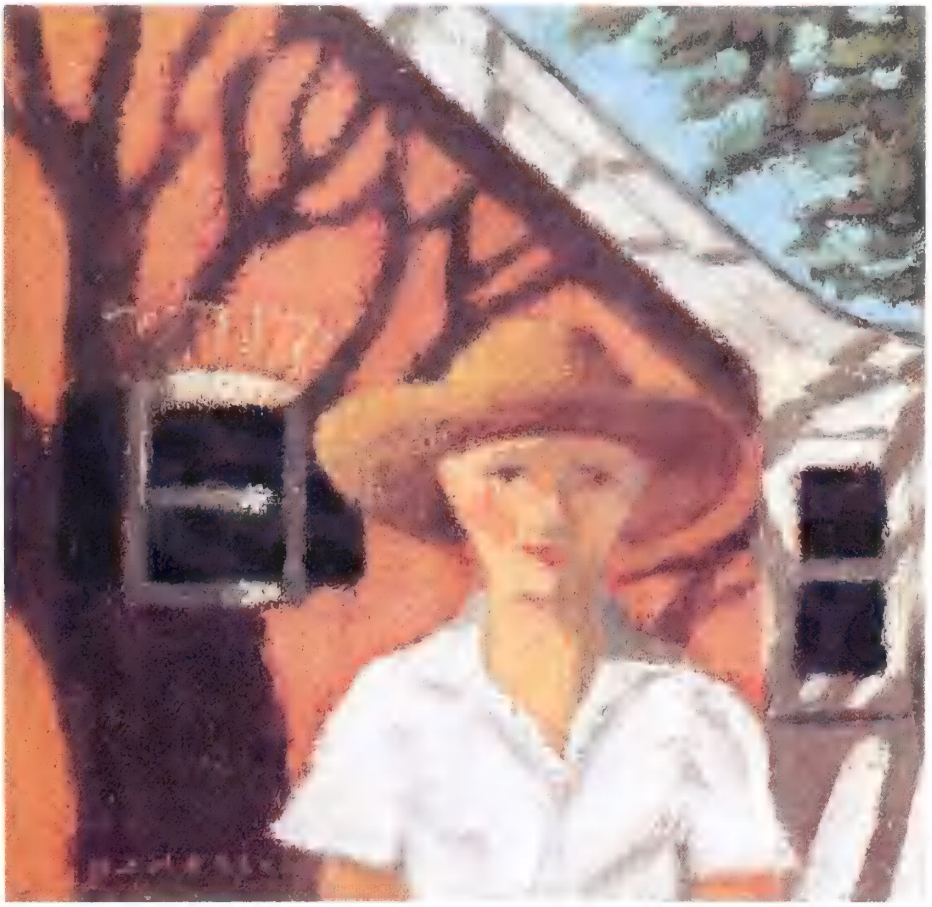
WORTHY OF THE MOMENT
FOR OVER TWO CENTURIES.



EL INC CHANEL N° 5 The Classic Bottle

eal chicken-scratch cow-pie country

MY SWEDISH IMMIGRANT FAMILY PRIZED
m spring, fed by the oak forest on an Indiana river bluff and
g clear and cold into a mossy pine spring box!
arrived at their homestead in 1880, and well into this century
as a brick springhouse straddling the flow. In it my great-grand-
's eggs, cream and
crocks cooled in
r-round 55-degree
Family legend has
could dart out of
tchen, down the
her natural refrig-
and be back before
een door slammed.
ky tintype shows
child-frazzled ma-
ood; to me she
impatient to get
to her backyard
er kitchen, an airy,
ke dining gazebo
trestle table, black
ook stove and even
t-pump organ for
h choir practice.
r the Swedish peas-
he traipsed barefoot
ner eighties. "Soles
as harness leather,"
ked the genteel
aunts. I have won-
if it was she who
d down my moth-

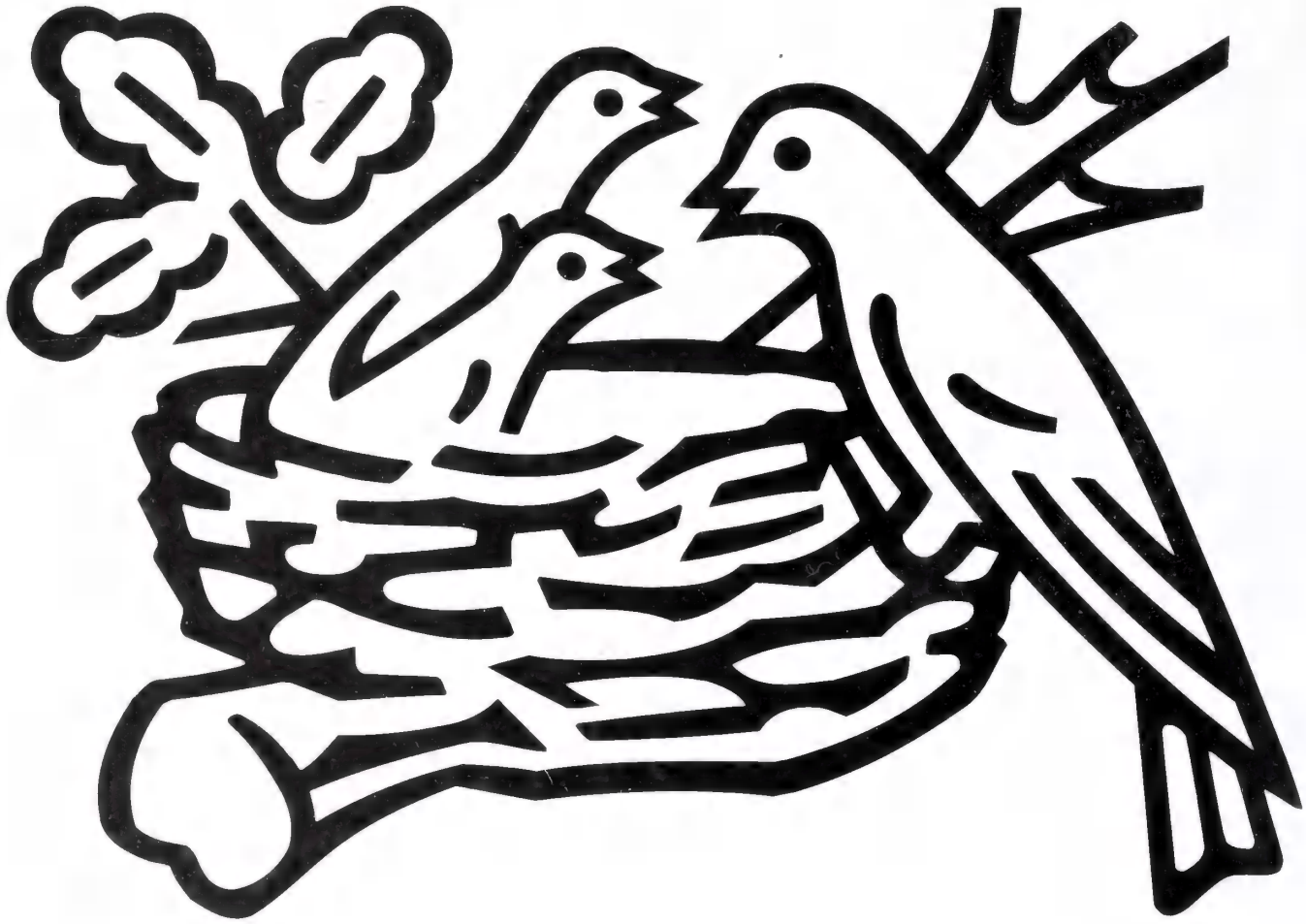


mple but memorable summer salad—peppery watercress from the
topping chunks of iceberg lettuce with chopped hard-boiled
nd homemade French dressing.
e first settlers must have looked eagerly for those green billows of
cress marking the cold brooklet that could make a family the en-
the neighborhood in the days before block-ice boxes. My home-
's oldest bird's-eye-view paintings show a scattering of farmhous-
ong our spring-rich river valley: not big gushing artesian
gs, just friendly bubblers flowing over blue clay hardpan down to a slow bottomland river of lily pads, bullfrogs, and sunfish plopping in the floating duckweed.

Although my wife and I still live in the old house (she only the third cook and pantry prowler in 112 years) the look of our shrunken farm's last three acres has changed. Today our mowed grass riverbank is shaded by the tall, leggy, multi-trunked willows common to the Middle West. They are nothing like the artfully pollard-pruned willows of my 1930s boyhood, with their squat trunks thick as wine barrels topped by a crown of ever-sprouting pole limbs, the European peasant's traditional wood supply. No one in the family remembers who trained them that way, but at least since Roman times thrifty farmers have cultivated such waterland willows as a fuel crop.

Every fall my farmer uncle Louie would take his bow saw and bald a few willow crowns for a winter's worth of quick-burning wood for the cook stove and wash boiler. My reward would come when, out for a morning's sledding on a school holiday, I would smell the sweet willow smoke and drag my Flexible Flyer over for some of Aunt Hilda's Swedish pancakes—big and thin, to be smeared with grape jam, sprinkled with powdered sugar and rolled up for tidy forking.

Another fascination to a small boy was Aunt Hilda's spectacular wash day, a near sanctified rite for housewives of the era. Together we would lift the cellar trapdoor and descend into a steamy uproar where great willow-fired copper wash boilers rumbled gouts of hot suds, lye soap and bluing, surely God's cleanest smell on a Monday morning. >



All Over The World This Is A Symbol For Warmth, Family And Shelter.

In 1867, a man named Henri Nestlé began to build a food company.

His name, which means "little nest," has since become synonymous with food, family and quality throughout the world.

Today, that symbol can be found on the back of many well-known products.

Great-tasting Nestlé brands that include Stouffer's, Contadina, Libby's, Taster's Choice, Hills Bros, Carnation and more.



AND NESTLÉ.

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It's also why this little bird's nest represents 125 years of Nestlé quality. As well as the very best.

Nestlé

Makes the very best.

Even as a child I envied Louie and Hilda's view of our own green-shuttered brick farmhouse with a gingerbread sitting porch, set on top of a knoll in a grove of huge white oaks. Seventy feet up it is to the topmost branches, home to screech owls and elfin flying squirrels. By moonlight on a windy winter's night I am still struck by the shadows of the giant limbs moving against the snow. In autumn a rain of acorns patters on our roof.

What a place for a Depression boy to grow up: a classic heartland home still so Currier & Ives–perfect that old people stop their cars to gaze and remember. I am pleased to preserve this latchstring haven for a large extended family, dozens of people long scattered from coast to coast. Many still show up every decade or so for a cup of coffee and a reminder of real plain-dirt, chicken-scratch, cow-pie country in an era when the word country has been so abused.

What a place to string a naptime hammock, with a choice of massive oak boles beneath a vault of forest shade. What a place to laze with a croquet mallet before electing the breezy front porch and a pitcher of lemonade, listening to the tinkling of Japanese painted-glass wind chimes, the coolest sound of summer. What sublime night sleeping, even in dog days, with a whippoorwill calling down the river and katydids stitchety-stitching a soothing sound of bedtime peace. What gentle excitement to enjoy fireflies sparking in the soft dark, so many that it is easy to net a child's take-to-bed jarful, their tiny flashes bright enough to read by under the covers.

Uncle Louie's barn is gone now except for chunks of the concrete foundation, but I remember his hayloft—vast, dim and alluringly mysterious, a Carlsbad Cavern with twittering swallows and golden dust motes in the shafts of sun. Bats at evening would flutter out the high hay door like dark butterflies, off to hunt moths beneath the street lamps. We boys discovered that if you wave a white handkerchief under a street lamp, you too could feel like a hunted moth with a swirl of bats around you. We fooled them every time.

Horseplaying in heaps of fragrant timothy hay was good fun, but you itched deliriously until you wallowed in the horse trough for relief. Our dammed-up spring was too icy cold for even a dip, although it remained our summer drinking fountain, cupped up in grubby boy palms.

More luxurious was to collapse into a bin of cool, fresh-threshed wheat or soybeans, to roll and snuffle in near sinful joy, something like swimming in dense saltwater and best done naked although, this being Indiana, it was hard to manage. And as every farm child knows, a pinch of tender wheat final-ly chews down to a surprisingly decent wad of gum.

Uncle Louie had springs too, but his were different—dark, malevolent vagrants that trickled underground nibbling at his barn footings, chilling out his vegetable patch. The result was a cracked foundation and tomatoes so wilty that Louie finally took a long-nosed spade and trenched the hidden springs away from his barn and garden and made a respectable brooklet.

Right down the street, our home's attractions for boys included the storm-blasted ruins of the family apple orchard fit only for flickers' nest holes and the annual miracle of bee-humming blossoms. But the orchard was a middle, watchable distance from the kitchen window, just right for a Cub Scout overnight in my father's homemade, glued-together, make-do tent, the one that s up a wee-hours cloudburst to dissolve heap of sticky canvas and became a neig hood joke. The largest geriatric Wi even boasted the most celebrated tree fireplace on the street (known infor as Swede Avenue), an old baking pa roasted a summer's worth of hot dogs b burning through the flo

When my grandfat greenhorn family arriv 1880, by way of the rai and a fellow Swede's wagon, they found a m oak-hickory forest inha by white-tailed deer the time I came along, near wilderness had bec as open and elegant as mal parkland, grazed to nub by a herd of Br Swiss milk cows belonging to a cousi ours. In retrospect it seems a Maxfield rish dreamscape, with me drowsing on riverbank, listening to the distant pur a farm tractor, watching the jiggl cork bobber that signaled yet another f ping sunfish or bull-head to be cane-p into the tall horseweeds.

After sixty years I still love working bottomland's pink-wormed black earth was long a Potawatomi Indian pathway, l a cornfield, then a wartime Victory gar so fertile that my fiancée and I once w Garden Club blue ribbons for Best Pump and Best Gourds—just possibly because t were the sole entries in their categori a crafty ploy that might still work for upstart gardener.

Before mowers and gardens, there v also a glorious April sweep of violets a buttercups beside the river, self-renewi dainties that lured generations of picke especially on Mother's Day when childr trooped home with mashed-stem bouquets the supper table. Predictably, too, would co giddy squeals as a couple of young wom scrambled up the bluff, flushed from an e counter with a tongue-darting garter snake.

I still love working the bottomland's pink-wormed black earth, long a Potawatomi Indian pathway, later a cornfield, then a wartime Victory garden



Shown: Holiday Village

LENOX

Because art is never an extravagance.

LENOX CHINA AND CRYSTAL, LAWRENCEVILLE, N.J. 08648. © LENOX 1992.


Christopher Radko
A Glorious Christmas.
For more information, or inquiries about the collector's quarterly, Starlight, please call (212) 362-5344.

THOUGHTS OF HOME

ecades have passed since we awakened to last rooster, not to mention a farrow of ets squealing for their morning slops. Ani- in general have become so scarce that once led varmints are now tolerated if not cher- d—a few woodchucks, weasels and rac- ns, the odd opossum, an itinerant red fox, ect of recent rumor. We even enjoy the re- lessly fecund rabbits, always a cozy spectacle one's homecoming headlights sweep the hen garden to reveal several of them mnly munching our lettuces and greens, ited partly for their benefit.

nd let me tell you, nature has her own slow, ling timetable. For while our farmstead has ome a rustic green island amid raw clay ising projects, the river forest, once lost to ome grazing land, has restored itself, with so se an understory that only winter gleams be- the apartment complex beyond the hill.

A few deer have returned to browse sweetly in dawn. Even a pair of great horned owls, ose breathless hooting leaves city folks won- ing whether they have heard or imagined, are k. Wondrously, too, the family spring flows diminished in force but still tingling cold and e enough for watercress.

Yet some decade soon, I think, one metasta- ng subdivision too many will seal shut the ing that cooled Indian throats, that charmed boyhood. It will surrender its last Pleis- ene dribble, leaving a damp place for marsh rigolds. The shimmering clear pools that ight bathing birds and night-tracking animals y become someone's handy trash dump. t still, rain falls, snowdrifts melt, and who ows where or when some lost freshet may erge from the river bluff to sparkle in tomor- w's sun.

Loren Eiseley, the anthropologist and author, ggested that if there is truly magic in this rld, it is in water.

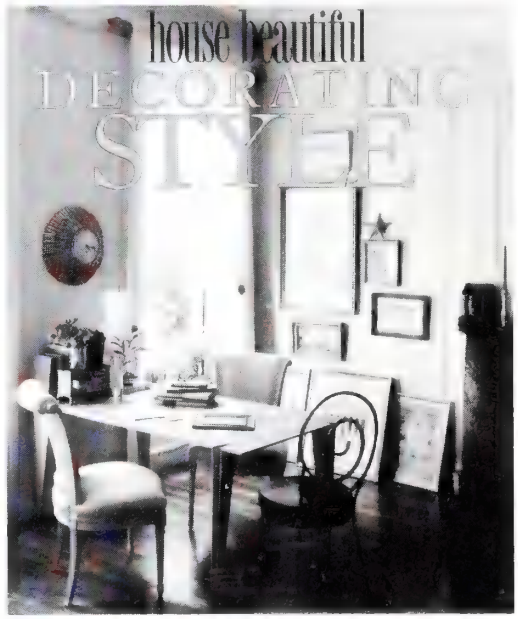
I wonder if he once knew a spring.

Scriba, a lifelong journalist, was a columnist d feature writer at the Milwaukee Journal *more than two decades. Now retired, he and his fe divide their time between the Indiana family farm d a summer place in Marquette, Michigan.*



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CARD TRICKS: Fifty-four British artists were asked to create works based on playing cards. The cards in this deck are copies of those commissioned



pieces, $17. *The Art Institute of Chicago Museum Shop: 800–621–9337.*

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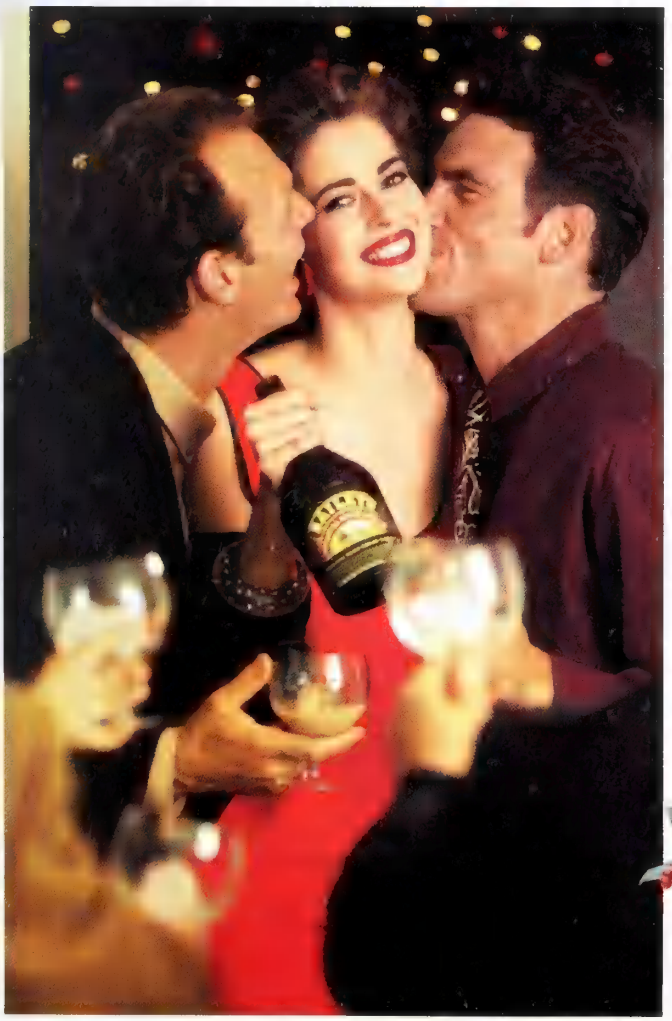
FROM RAGS TO RAGAMUFFINS: Soft but sturdy creatures (above) are hand-sewn from scraps of recycled socks and sweaters, $45 each. *At ABC Carpet & Home: 212–473–3000.*



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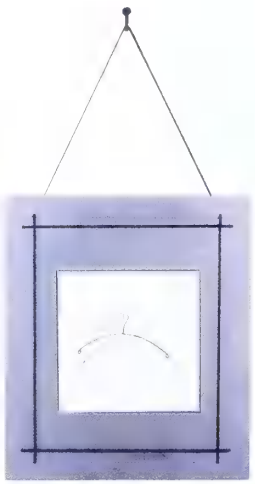
SKITTLE, OVAL and Peanut are the names of artist Keith Munroe's ceramic vases. They are baked in a wood-fired kiln to achieve their subtle metallic finish, $60 to $75. *At the Museum of Modern Art Design Store: 800–447–6662.*



HATS OFF to artist Tom Thomas for taking the hatbox out of storage. His hand-painted raw-silk creations are lined with handmade paper, from $75 for 8-inch diameter box. *From Tom Thomas: 212–627–9046.*



ALL TIED UP with leather cord, a new frame (right) by Drew Souza, a New York designer, relies on tension to hold the glass front and steel backing together. Hang it on the wall (a forged steel nail is provided) and the cord tightens, securing your favorite photo or drawing. Slide the cord around and hang a picture horizontally. A 9-by-11-inch frame, $85. *At Drew Souza Industries: 212–233–3443.*



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DESIGNER James Geier originally created this wire mesh basket (below) for carrying groceries, but its spare lines and shimmery finish give it the look of contemporary art. Eighteen inches long and a foot wide, the noncollapsible basket makes an arresting centerpiece, $99. *At Automatic Inc.: 312–733–6777.*







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AFRICAN AND ASIAN crafts inspired potter Thomas S. Woodruff's earthenware platters and bowls. The artist stamps the playful designs into wet clay, and applies layer upon layer of glaze to achieve the rich-toned effect, $160 to $275. *At Judith Powers: 516–537–3767.*

PERFECT FOR POLO matches or Little League games, this glamorous thermos (left) is covered with pebbly courcheval leather, $975. *From Hermès: 800–441–4488, ext. 1050.*



GOLD STARS: Hand-painted stars gleam on a creamy porcelain urn with spiral handles (below). The urn is 7½ inches tall, $225. *From Bergdorf Goodman: 212–753–7300.*



SENSUOUS CURVES are a hallmark of Elsa Peretti's designs—like the black terra-cotta soup tureen (left), $225. *At Tiffany & Co.: 800–526–0649.*

SUN WORSHIPPERS will love the sunburst mirror. Ideal for a dressing table, the mirror is crafted of oxidized hand-wrought iron, $119. *From The Phillips Collection: 718–482–7676.*

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SHARDS of black and white tile on Linda Benswang planters call to mind Byzantine mosaics. The artist glues bits of handmade and commer ceramic tile to terra-cotta pots, then smooth grout in the cracks, $150. *From Mozayiks: 212–979–2223.*

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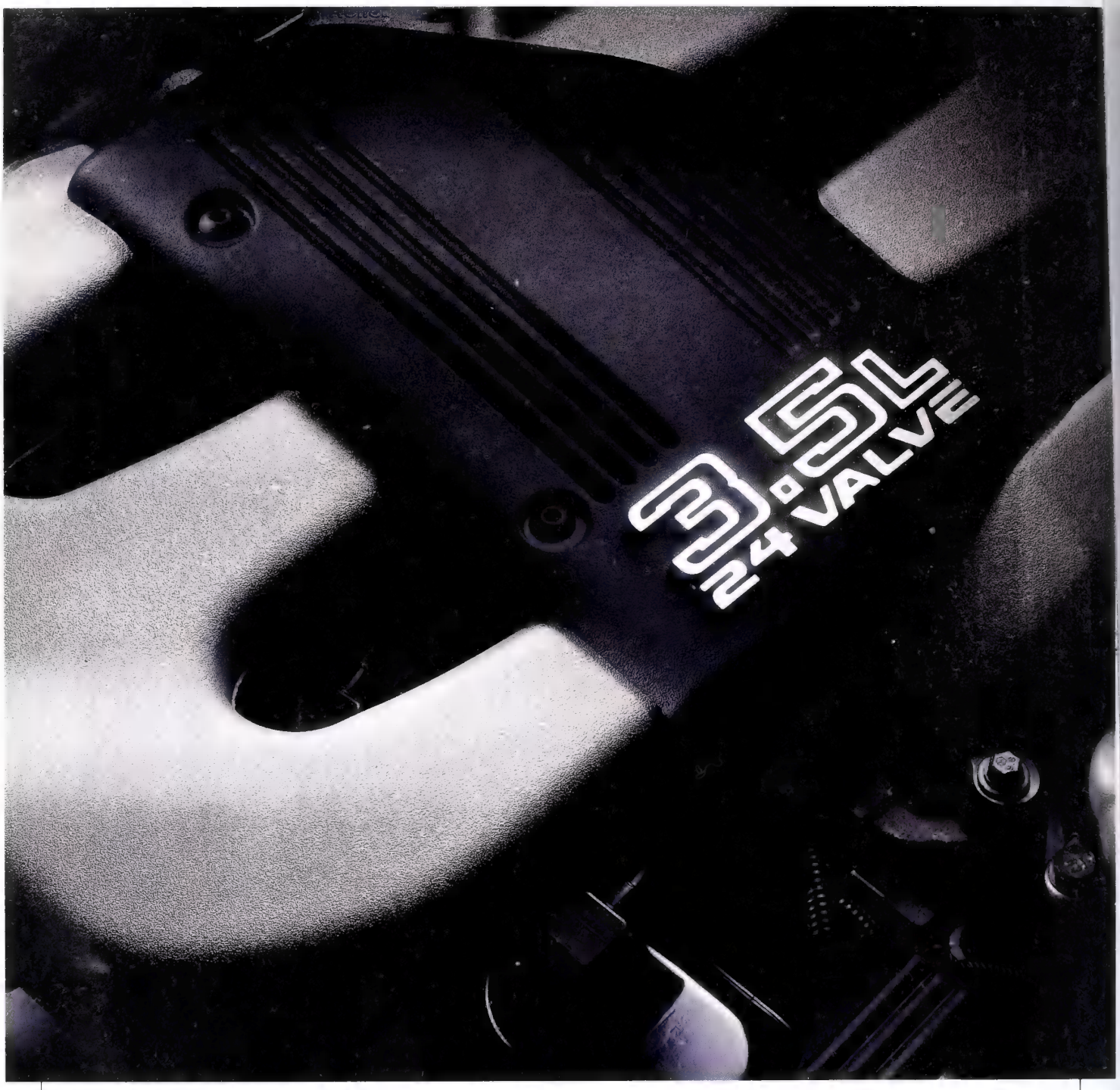
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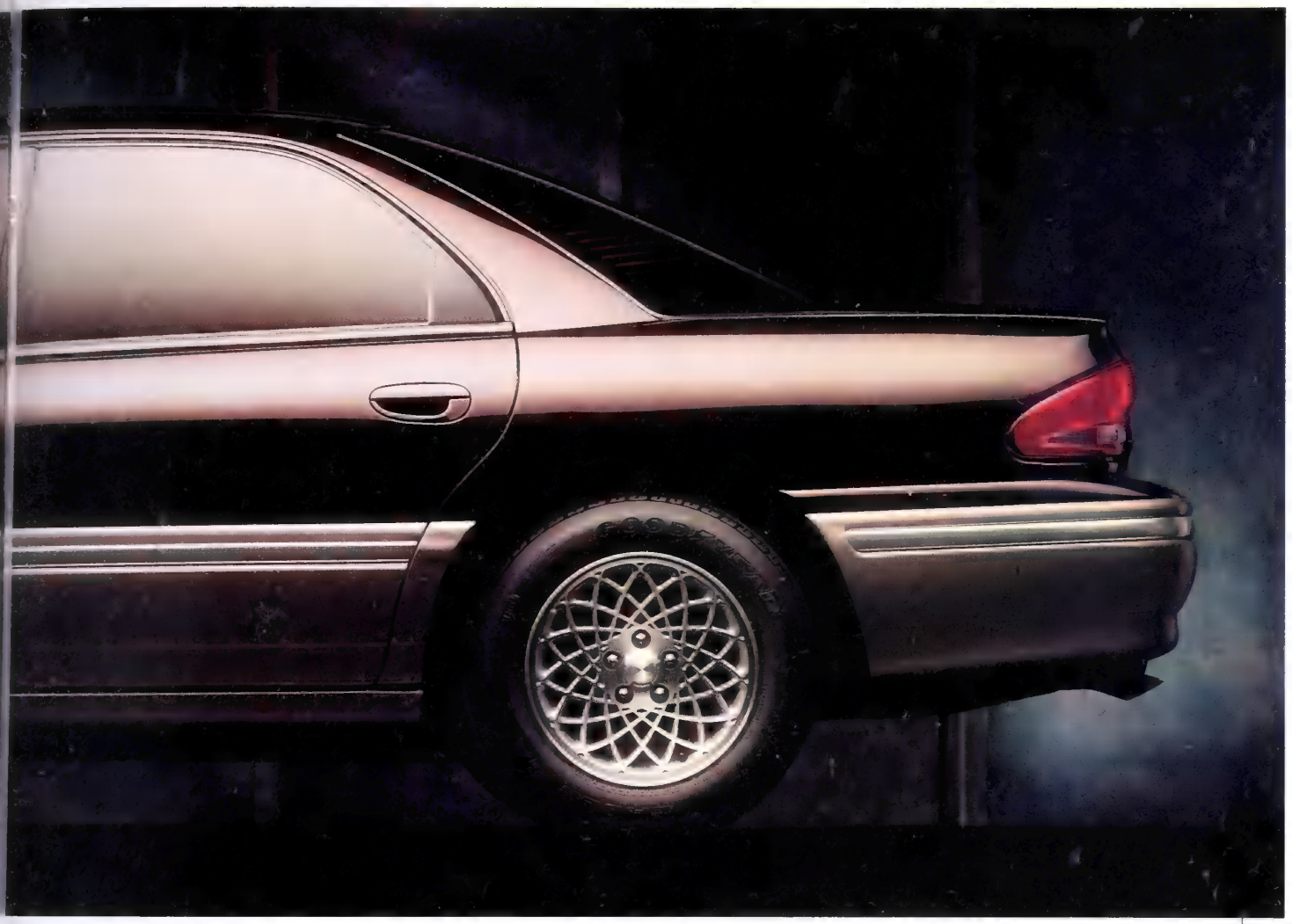
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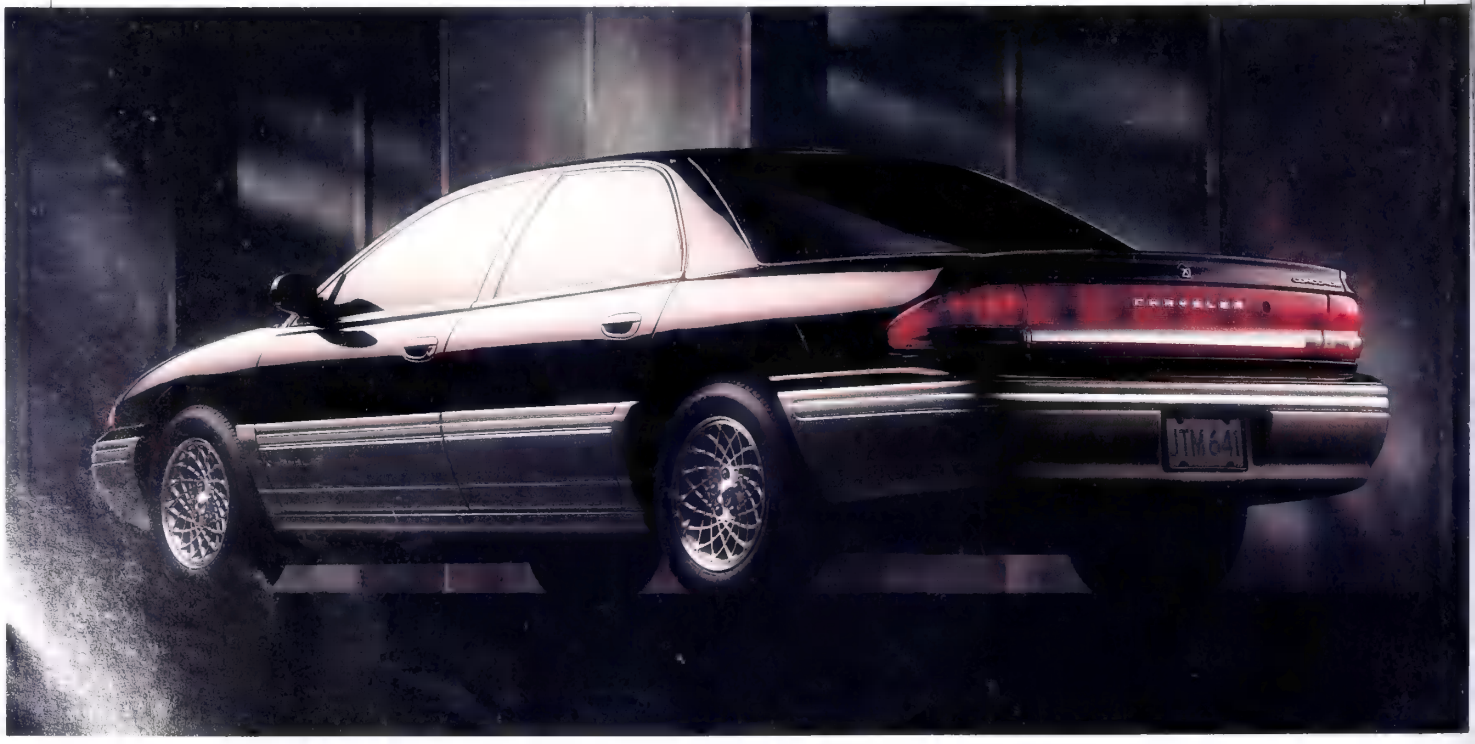
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To fill a friend's days with fragrance, give a plant like spicy jasmine or intoxicating passionflower

WHEN IT COMES TO GIVING GREEN GIFTS AT Christmas, most of us cling faithfully to poinsettias, amaryllis and paperwhites. Why not break with tradition this year? Send an exotic houseplant that not only looks beautiful but also smells delicious. Jasmine, for example, will perfume the air of a wintry room. The scent of a passionflower will remind a neighbor that spring is coming, even when it's snowing outside.

And you need not worry about finding the right plant for everyone on your list. There are fragrant bloomers for beginning gardeners as well as for experts.

Bulbs are perfect for novices. Even folks who have seldom touched fingers to soil can put a few bulbs in a pot and plunk it on the windowsill. I do not advise giving paperwhites to someone who lives in close quarters, because these flowers need somewhere to go at night. Their aroma can be pleasant by day, but as soon as the sun sets the scent takes on the hint of mothballs. I banish my paperwhites to the sun porch after dusk.

Give freesias instead. They are easy to grow and as fragrant as the scented breezes of summer. Find a shallow pot and crowd the bulbs together tightly. Cover them with an inch of heavy, [illegible]ody soil, water lightly and put them on a cool, sunny windowsill. [illegible]esias will look like a crop of crabgrass for a few weeks, then the fl[illegible]ds will pop open and their sweetness will pour forth.

Jas[illegible] is the superstar of fragrant plants, and an essential element in exp[illegible] perfumes. Commercial fields in the south of France bloom wi[illegible]*num officinale grandiflorum*. This species is difficult to grow indoors, but fortunately the world is filled with ma[illegible] jasmines and several are easy—*Jasminum sambac* 'Maid of Orlea[illegible] and *Jasminum tortuosum*, for example. They do not demand stro[illegible] direct sun to set spicy buds—an east or west window w[illegible] suffice—and they do not pine for lack of high humidity.



Even in this family of s[illegible] perstars, 'Maid of Orlea[illegible] stands out. The round-petal[illegible] blossoms are used in Hin[illegible] ceremonies, and the snow[illegible] white flowers perfume th[illegible] garlands of brides throughou[illegible] the Orient. Easy to manag[illegible] 'Maid of Orleans' is a bush[illegible] type jasmine that does n[illegible] grow rapidly but always h[illegible] blossoms. The flowers linge[illegible] several days, emitting a haun[illegible] ingly spicy scent, then blus[illegible] deep maroon before scatter[illegible] ing. If you prefer a vining jas[illegible] mine, try the latest sensa[illegible] tion—*Jasminum tortuosum* fro[illegible] South Africa—with starr[illegible] white flowers airily supporte[illegible] on lacy, wandering stems.

To a friend who is hopeles[illegible] with plants, give a hoya. I[illegible] will thrive on benign neglect[illegible] Provide a shady window, wa[illegible] ter when the mood strikes[illegible] leave it in the same pot forever and it will respond with bountifu[illegible] buds. Most hoyas are meandering vines with thick, fleshy, indestruc[illegible] tible leaves, but not all have fragrant flowers. One that does is *Hoy[illegible] lacunosa*. As soon as the sun sets, *lacunosa*'s tiny blossoms let loose th[illegible] essence of cinnamon and honey which penetrates every corner of [illegible] room. If you have friends who prefer less penetrating scents, choos[illegible] *Hoya pubera*. The white and maroon umbels have a deep-throated >

BY JUDI EIGNER

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fragrance deliciously akin to piping hot chocolate.

Anyone with a sunny window can grow a scented geranium. Although the botanical name for geranium is pelargonium, almost no one calls it that, and most people identify these plants by the scent of their fragrant leaves—rose, lemon, lime, apple, strawberry, coconut, nutmeg, mint or any one of dozens of other fruits and spices. Select any plant from this inventory—they are all equally amiable.

No doubt you have friends who have had some gardening success. Send these intermediate growers an entertaining plant like a passionflower. *Passifloras* grow by leaps and bounds, holding on by their tendrils, scaling precarious heights. Not all bloom frequently or fragrantly, but *Passiflora x alatocaerulea*—given a sunny exposure—does both. The large waterlily-like blooms with pink and white petals and a double crown of blue filaments have a scent reminiscent of daffodils, but sweeter.

The fragrance of citrus comes on strong in the morning but is mellowed by the sunlight of midday. All types of citrus—orange, lemon, lime, grapefruit and kumquat—have richly scented flowers, but kumquat is the easiest to grow on a windowsill because it is compact. If you buy cuttings or grafted plants rather than seedlings, any citrus will blossom in short order. An east or west window with moderate light, fertilizer once a month, and warm days but cool nights will ensure a bountiful bud set.

Blossoms that are easy to cultivate leave flower fanatics yawning. send them a sweet olive—*Osmanthus fragrans*—instead. Experts know how to keep its roots moist, when to repot (often) and when go cautiously with the fertilizer. In midwinter there are few achie ments to swell the breast of an accomplished gardener, but osmanth will reward him or her with its display of tiny flowers amid glo laurel-like leaves. The buds smell like freshly baked apricot tarts.

Infamous for their finicky behavior, gardenias will challenge greenest thumb, but they also boast a legendary scent which perfu makers have never been able to extract. Growing a gardenia is way to sample this elixir firsthand. Give the gardener on your list *denia jasminoides* 'Prostrata' and enclose instructions about keeping warm, giving it bright sun and applying coffee grounds liberally to sure the acid soil gardenias love. 'Prostrata' is a compact plant w flowers that are small but aromatically mighty.

And just think of your friend's pride when the first bud unfol Fragrant, flowering houseplants make gardeners feel truly gifted.

Judi Eigner, who gardens indoors and out in Connecticut, writes often about fragrance.

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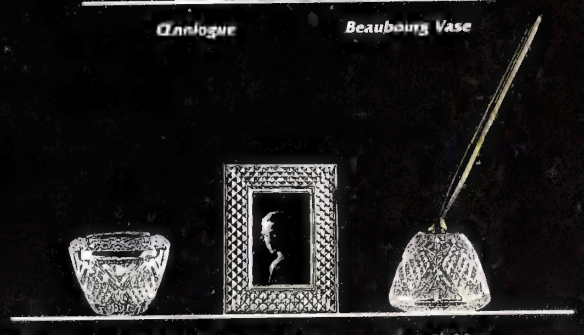
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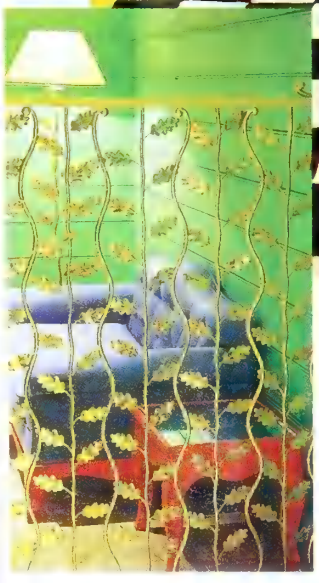
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Inès de la Fressange turns on the charm (clockwise from left): tented "piazza"; candy-colored furniture; beach cabana changing room; feathery oak leaves dancing on an iron gate.





Paris à la mode

A fashion insider's chic boutique

LAST YEAR, FORMER CHANEL model Inès de la Fressange realized her girlhood dream and became a Paris shopkeeper. Today her color-drenched boutique on Avenue Montaigne (along with a second minishop on rue des Saintes Pères) is known not only for its ready-to-wear but also for its decor, a giddy cocktail of gilded sophistication and clapboard charm orchestrated by designer Alexis de la Falaise.

"Throughout the shop we are playing on a kind of indoor-outdoor ambiguity," says Falaise, pointing out the beach-hut pine paneling that covers the walls. "This is more a village than a boutique, a place in which to stroll, to chat, to meet friends. The central pavilion is like an arcaded piazza with vitrine displaying Inès's wonderful accessories." On of those accessories, an earring in the shape o an oak leaf, inspired the gates and floor lamp decorated with cast-brass leaves. The stripe curtained dressing rooms call to mind cabana along the Mediterranean, so it's a short wall from the piazza to the beach.

BY CHRISTOPHER PETKANAS

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Pictured: The "Downing" mahogany triple chime mantel clock.

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Let there be music

On the patio, in a home theater and in every room of the house

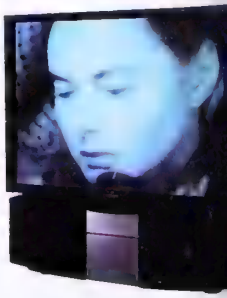


WHEN BERNICE STERN walks into her house, she turns on the music before she switches on the lights. The custom sound system in her suburban home was designed with a small control panel in each room. In addition to the on-off switch, it has buttons to regulate the radio, stereo, two CD players, a cassette deck, auxiliary equipment, bass and treble and volume.

In the bedroom, a television encased in a green cabinet that matches the chintz bedcovers rises noiselessly from a tufted green upholstered bench at the push of a button. At another push, it swivels to face the seating area. Installed by Audio Design Associates during the extensive remodeling by New York interior designer Michael Christiano, a partner in Robert Metzger Interiors, the system also includes a projector and screen concealed in the ceiling of the family room. More speakers are hidden in the Japanese-style garden outdoors.

Bernice Stern is one of many people these days who are including sound in their remodeling plans. Some homeowners are turning on the sound throughout the house. Others are focusing on just one room: They are installing four to six speakers to achieve "surround sound," concert-hall quality, or they are turning the room into a home theater, with a large screen and multiple speakers to duplicate the sights and sounds of the movies.

Customized audio/video installations add value to a home, according to Lawrence Ullman, editor of *Audio/Video Interiors* magazine. "As the technology improves, the cost is coming down," he says. But the cost of a custom sound installation, like the cost of a remodeling job, is subject to countless >



More than a TV room, New York designer Gary Crain's home screening room at the 1992 Kips Bay Decorator Show House feels like an Art Deco theater (three views, top). Sectional seating by Bernhardt is a chic take on the easy chair (above). Sony's newest projection television (right).

BY JANE TRAULSEN

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bles, a hundred choices that can paralyze eone who just wants a little Bach in athroom.

new breed of expert is available to help the choices. Though they call themselves m audiovisual specialists, they act more your shrink. These people ask a lot of tions: Which side of the bed do you sleep Do you like to hear the traffic report as shower? Do you want to see the whites he ref's eyes as he counts down a heavy-ght fight? Does your partner like to read ile you watch the late movie? Would i like to zone the house so that the gadeth blasting in a teenager's room is also piped into your bedroom? Do you it music loud enough to vibrate the floor-rds, or should it be polite background? i you hear the difference between top-of--line and mid-range equipment? Should akers be invisible? Do you want capacity new technology built in? Have you ught carefully about a budget?

These specialists are called in by interior igners or architects, or directly by the nt. Many operate high-end retail stores, ne have only showrooms; some have nei-r—they just know the equipment on the rket, or they should. Their work can be isible, a kind of unseen adjunct to good ign. Or it can dazzle visually, an end in it-f. It depends on the client.

On a typical project, Peter T. McKean, an ner of Audio Design Associates in White ins, New York, tallies his clients' answers. factors in the decor (for example, perhaps erything "techy" must be hidden), he rks with the architect's blueprints, and mes up with an electronics plan.

How to choose a pro? Look around, talk to nds with new audio equipment, spend time th specialists. Ultimately, says Andrew N. nger, of Sound by Singer, Ltd., in New York, "you have to trust me to do my job."

If you're ready to talk to a custom audiovisual specialist but don't know any, you can contact the Custom Electronic Design & Installation Association (CEDIA), a national trade group of custom installation companies which is based in Palos Hills, Illinois (800–CEDIA30). They will tell you if there are any member companies in your area. Members must have been in business for at least two years and must provide references, which are checked by the association. They must have met state and local licensing requirements, and have liability insurance. This isn't a guarantee of quality sound, but it's a start.

One option is to install the wiring first, and later purchase equipment and controls for the rooms

Or check in the yellow pages. In this case, Peter McKean of ADA Associates recommends investigating a company's stability. How long have they been in business? Have you seen examples of their work? The Better Business Bureau can provide information.

SIMPLIFYING YOUR OPTIONS

As sound technology has grown more sophisticated, consumers are yearning for simplicity.

Custom installers insist simplicity is possible. So do manufacturers like Sony, which has developed a modestly priced digital signal transfer (DST) system that allows different audio and video programs to be viewed and heard simultaneously throughout the house. The system is easy to install during construction or remodeling and usually does not require demolition, according to Brad Kibbel, Sony's national sales and marketing manager for consumer integrated systems. Sony also insists that by the end of the decade this user-friendly technology will be commonplace.

While the Sony system starts from scratch, the new digital system from Frox, a company in Sunnyvale, California, presumes existing technology in the home. The FroxSystem, considerably more expensive, links and upgrades all the electronics already in a home. A one-button wand replaces all existing remotes.

"Blindswitching—to come into a room and use one switch," is how Edward R. Niles, an architect in Malibu, California, describes what his clients ask for when they talk about sound. Recently, Niles, whose residential projects take advantage of the Malibu vistas and weather, was able to bring the prerecorded sound of the ocean inside one client's house with a flick of a switch.

BUDGETING FOR SOUND

A modest to mid-range custom multiroom installation—which might involve three to five rooms, sound plus video equipment including wiring and installation—ranges from $10,000 to $20,000, depending on the equipment.

You can allot a percentage of your remodeling budget to a custom sound installation. Or just set a figure first. That way, you can see what it buys and whether it achieves the sound and style you have in mind. If the remodeling requires demolition work, some of the wiring can be factored into those costs. The cost of wiring and hiding speakers varies according to the type of wall—Sheetrock versus plaster, for example. One option, suggested by Peter McKean of White Plains, is to spend now for the wiring and later for equipment and controls in some of the rooms. "Then, when you can afford more, it's easy to install," he says.

Or you can think of sound as art and hang it up. That is what Ernesto Villalobos, a product design major at Pasadena, California's Art Center College of Design did for Sony's "Design Vision 91," a competition which challenged students to use the CD player and digital technology to design the audio system of the future. Villalobos's system of components went on the wall, as did those of other winners, Eduardo Sciammarella and Norio Fujikawa, product design majors from the Institute of Design, Illinois Institute of Technology.

Those not ready for a custom system can always buy the component parts and place them in one of the many entertainment wall systems on the market.

Jane Traulsen is a New York–based writer.

It's time for a change to the wines of Ernest and Julio Gallo.

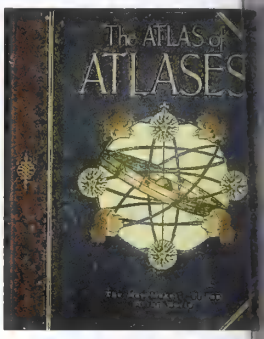
This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford® Crystal.





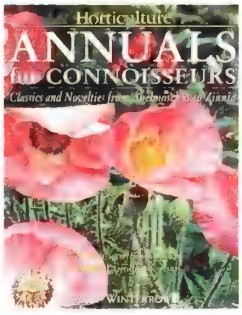
For holiday entertaining ideas from Waterford Crystal and Ernest and Julio Gallo, look for our displays in participating U.S. stores.
Pattern Shown: Claria. ©E & J Gallo Winery, Modesto, CA

Presents to peruse

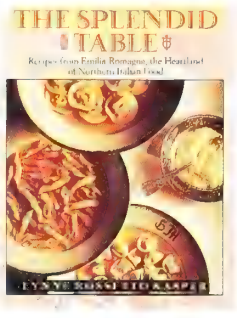


Still holiday shopping? Well, relax. There is sure to be a book for everyone on your list

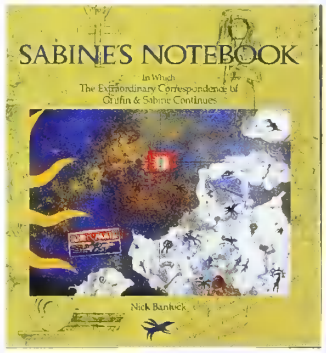
WITH APOLOGIES TO LOUISA MAY Alcott, Christmas won't be Christmas without the anxiety of selecting suitable presents for family and friends. People pressed for time and inspiration are all too prone to end up on December 24th buying soap-on-a-rope for everyone they know. However, there are unembarrassing alternatives: delightful books about design, gardening, cooking and other ways to live well.

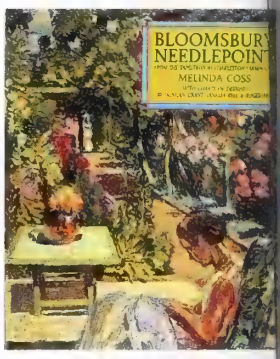


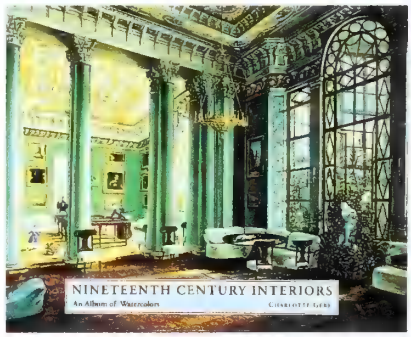
If you had planned to needlepoint most of your presents but didn't get around to it, the next best thing is to give people who appreciate needlework a copy of **BLOOMSBURY NEEDLEPOINT** by Melinda Coss (Bulfinch, $29.95). Containing patterns taken from designs at Charleston, Vanessa Bell's English farmhouse, the book gives fans of Bloomsbury's freewheeling decorative arts a chance to reproduce some themselves. The accompanying photographs of the celebrated interiors are a lesson in beauty.

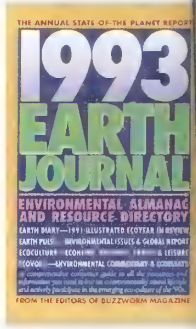


On the other hand, someone who prefers the sedate styles that Vanessa Bell and her crowd reacted against will enjoy **NINETEENTH CENTURY INTERIORS** by Charlotte Gere (Thames & Hudson, $55). The period European watercolors form a vivid record of life both humble (see the Aesthetic vicarage drawing room) and exalted (the Empire-inspired boudoir of Princess Wittgenstein in the Place Vendôme—a chamber luxuriously draped and festooned with flowered fabric). Essays about the paintings review the history of the century's decoration.





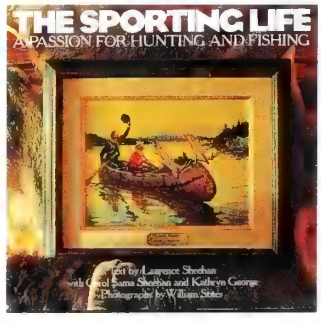




Decorating junkies will also be pleased by Mark Hampton's



LEGENDARY DECORATORS OF THE TWENTIETH CENTURY (Doubleday, $35). The New York decorator and author tells a fluid tale of how people like Sister Parish became "personalities capable of dominating large areas of other people's private lives," and of exactly what they did to those areas. Anecdotes about the socially prominent abound. Governor Averell Harriman of New York, for example, called his decorator, George Stacey, who also worked for Princess Grace "Minister of the Interior." The book may be the only place in which the society decorator Elsie de Wolfe is compared with Mother Teresa: "If some set out to save the poor, Elsie set out to save the rich," writes Hampton. His accompanying watercolors are charming.



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BY AMY CLYDE

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eclectic tastes ($45). Authors Suzanne Slesin, Stafford Cliff and Daniel Rozensztroch searched out a live-in tugboat, a Georgian country house in which the owners cook over an open hearth, a railroad flat filled with wire sculptures with names like *Blond Torso*. What unites these interiors is the obsessive energy with which they've been assembled.

For those whose escape fantasies revolve around stepping into the movie *Casablanca* or a Paul Bowles story, **MOROCCO** by Lisl and Landt Dennis will hit the spot (Clarkson Potter, $45). A riot of color, the book shows that, yes, it is possible to combine green, turquoise, mustard, crimson, navy blue and aubergine in one corridor. The mellifluous jumble of tile, rug and ceramic patterns is also instructive. The comprehensive shopper's guide includes many stateside sources.

Fans of fishing and hunting, or people who just like the field-and-stream look will want **THE SPORTING LIFE** (Clarkson Potter, $40). The photographer William Stites and the writers Laurence Sheehan, Carol Sama Sheehan and Kathryn George visited American camps, lodges, kennels and decoy-laden houses to document the thrill of the chase in all its tweedy, woodsy, muddy glory.

Devotees of *Brideshead Revisited* and the English country house style will revel in the traditional British gardens shown in **THE GARDENS OF GERTRUDE JEKYLL** by Richard Bisgrove (Little, Brown, $45). The book includes splendid photographs and many of the legendary designer's plans, most of which have gone unpublished until now. Since few of Jekyll's gardens of flowing color still exist, here's a rare chance to see them.

For the American gardener who longs for the attractive cacophony of English cottage plantings, Margaret Hensel's **ENGLISH COTTAGE GARDENING FOR AMERICAN GARDENERS** is an excellent primer (W.W. Norton, $50). Hensel explains what constitutes the look and how to achieve it, and offers heartening accounts of people starting from scratch.

Every gardener who thinks annuals are just bank impatiens and marigolds should be given Wayne Winterrowd's **ANNUALS FOR CONNOISSEURS** (Prentice Hall, $25). Winterrowd rescues annuals from the ignominy they have suffered of late. The author reminds us that annuals were what we first planted—and loved—in childhood, urges sprinkling them around for lightness and spontaneity, and champions such worthy and forgotten flowers as the potato vine, the beefsteak plant and toadflax.

People who appreciate the written word as much as the bearded iris should be given **ONE MAN'S GARDEN,** a collection of witty, informative gardening columns by Henry Mitchell of the *Washington Post* (Houghton Mifflin, $21.95). Mitchell has an instinct for the architecture that makes a garden work, a sense that plantings must be placed in carefully designed surroundings and not just fenced off by themselves. One typical observation, made as he uses up a treasured present of fertilizer, is that horse manure, like youth, goes all too quickly.

Any owner of an old house will also want to own **THE COMPLETE HOME RESTORATION MANUAL** by Albert Jackson and David Day (Simon & Schuster, $40). An authoritative guide to restoring and maintaining houses built between 1750 and 1939, it contains resource lists, how-to illustrations and thoughtful analyses of such problems as spalled brickwork, split clapboards and swollen casements.

The activist in your life will rejoice in the **1993 EARTH JOURNAL,** an annually updated guide to environmentally friendly living that manages to be serious without being overly earnest, and amusing without being flip (Buzzworm Books, $9.95). The almanac is packed with useful information: the scoop on home water filters, how to grow an organic garden, why and how to recycle. Al Gore wrote the foreword.

Sophisticated foodies will relish **THE SPLENDID TABLE: RECIPES FROM EMILIA-ROMAGNA** (William Morrow, $30). "Ask an Italian where to eat only one meal in Italy and, after recommending his mother's house, it is more than likely he will send you to the region of Emilia-Romagna," writes Lynne Rossetto Kaspar in her opening chapter. Just north of Tuscany, Emilia-Romagna boasts a rich, creamless style of cooking that features sweet pastas, cured pork and Parmigiano Reggiano cheese. The recipes include seafood stew Romagna, porcini [illegible] chops, and braised pork ribs with polenta.

On the opposite end of the sophistica[illegible] spectrum lies **36 STRANGE LITT[illegible] ANIMALS WAITING TO EAT** (Stew[illegible] Tabori & Chang, $12.95), an illustrated co[illegible] ing manual by Graham Percy and Roz De[illegible] for children under ten. The simple reci[illegible] and the imaginary animals who concoct th[illegible] will appeal to the oatmeal-with-chocola[illegible] chips set: the plum-tummied chump, for [illegible] ample, snacks on big herby burgers (flavo[illegible] with soy sauce, oregano and marjoram).

Anyone interested in the way ordin[illegible] people really live will be charmed [illegible] **LOOKING AROUND** (Viking, $22), a c[illegible] lection of architecture criticism by Witol[illegible] Rybczynski, the renowned Canadian auth[illegible] of *Home* and professor of architecture. The[illegible] lucid essays are about both the private rea[illegible] (the demise of the living room, for examp[illegible] and public buildings (such as the only co[illegible] fortable airport in the world). Rybczynski's wr[illegible] ing is devoid of obscure jargon, and he's refres[illegible] ingly sharp about pretentiousness in his field.

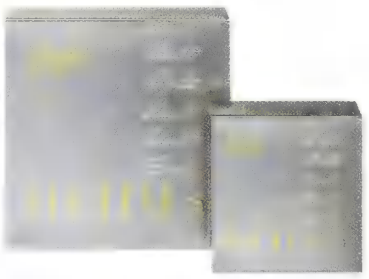
Cartography enthusiasts will pore ov[illegible] **THE ATLAS OF ATLASES,** a survey [illegible] mapmaking from 1482 to 1897 (Abram[illegible] $49.50). Most of the examples here are [illegible] far cry from the spare, businesslike maps w[illegible] use today. They are handsomely decora[illegible] ed with images of sea creatures, castles, flo[illegible] ra and fauna. Not to be missed: the wack[illegible] camels in Antonio Lafreri's 16th-centur[illegible] map of the Holy Land.

If you know someone who liked Nic[illegible] Bantock's weird and lovely book *Griffin an[illegible] Sabine,* you'll be happy to know that it[illegible] sequel, **SABINE'S NOTEBOOK,** is nov[illegible] on the shelves (Chronicle, $17.95). A sort o[illegible] literary and design performance art, the book[illegible] are about a postcard designer named Griffi[illegible] who has a telepathic relationship with a stamp[illegible] designer named Sabine. They've never me[illegible] but they're in love, and their story is tol[illegible] through the elaborately adorned letters an[illegible] cards they send each other. The new book[illegible] satisfies not only the eye but also the univer[illegible] sal urge to read other people's mail.

Amy Clyde is a regular contributor to House Beautiful.



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Scenes from a Florida treasured by natives, clockwise from top left: Rolling hi and trees draped in Spanish moss near Ocala. Orange seedlings, newly planted a Cross Creek, the home of Marjorie Kinnan Rawlings, author of **The Yearlin** *Fishing shack just off Cedar Key in the Gulf of Mexico. One of the oldest hous on Cedar Key. Below: Thoroughbred horse farm outside Ocala.*

In the heart of old Florida

Step back in time and see the state the way it once was, before theme parks and expressways. A native tells where to look



IF PETER PAN SLIPPED THE BONDS of earth, caught a thermal current and spiraled a mile high over Disney World until Cinderella's Castle looked like a simple sand castle on the beach, he could look north toward another magic kingdom.

This kingdom is the infinitely varied territory found within the rough triangle created by drawing a line from Orlando to Gainesville, from Gainesville to Cedar Key on the Gulf Coast, and back to Orlando.

Call it another Florida. Those few of us who are natives treasure these rare glimpses of the old Florida, the way it was before theme parks, expressways and malls, before condos sprouted up and down both coasts like winter rye. We treasure the unexpected Florida of green rolling hills and deep pine woods and clear cold springs.

Call it Rawlings country, for it includes the sweet land that Marjorie Kinnan Rawlings described when she wrote about it fifty years ago in *The Yearling* and *Cross Creek*.

Call it horse country. Some 450 Thoroughbred breeding and training farms sprawl across the gentle green hills that circle Ocala, making the little city one of the world's major Thoroughbred centers—in the same league, they say, with Lexington, Kentucky. The last horse to win the coveted Triple Crown was an Ocala colt, Affirmed, who swept the Derby, the Preakness and the Belmont Stakes in 1978.

Take U.S. 441 north from Orlando and pretty soon you are there, in rolling, green country where the rich soil is nourished by the Florida aquifer just beneath the hills. It is beautiful country in every season, but in early spring, when wildflowers—clouds of blue and violet phlox—cover the hills, and mares and foals roam the emerald pastures behind long wooden fences, it feels like heaven.

To the Indian tribes of the region, Silver Springs (five miles east of Ocala on State Road 40) felt like heaven—or close to it. They held the springs to be sacred. Later, Spanish explorers and early pioneers were all drawn to its mysterious beauty, its abundance >

BY ANN HYMAN

Buick Regal Sedan and Buick Century: parked in the top 10 for Initial Quality.

The new J. D. Power and Associates Initial Quality Study* ranks Buick Regal Sedan and Buick Century among the top 10 models.

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*J.D. Power and Associates 1992 Initial Quality Study℠ based on 33,573 consumer responses indicating owner-reported problems during the first 90 days of ownership.

of game, of fish, of water. The springs, the world's largest artesian limestone formation, pump 750 million gallons of water a day from deep within the earth.

Silver Springs is a quiet place compared with the fast-paced theme parks of Orlando, but it is, in fact, one of Florida's original tourist attractions. Tourists have been coming here for more than one hundred years: tourists and movie-makers. Everyone from Tarzan to James Bond has had underwater adventures at Silver Springs.

The glass-bottom boats that made the springs famous countrywide still drift over regions of mysterious beauty. No automatons here—those are real alligators, turtles, raccoons, eagles, even monkeys you may see on river cruises. The monkey colony has been here for decades. It is rumored that ancestors of the ones you see swinging through the trees along the riverbank slipped away from an old Tarzan set and decided they were quite at home on the Silver River.

A few miles north of Ocala is Micanopy, a wide place in the road, tucked cozily between U.S. 441, I-75, and the Florida Turnpike from Orlando. A pretty spot, it has a town-that-time-forgot look to it, with lots of Spanish moss and deep shade. The main businesses are selling antiques and ice cream cones, although the town has ended up in the movies twice in the last few years. Micanopy played Cross Creek in the movie of the same name, and this is where the townsfolk wouldn't let Doc Hollywood leave in the 1991 comedy that starred Michael J. Fox.

Micanopy is a good place to drop anchor while exploring the Ocala and Cross Creek areas because it has the Herlong Mansion. You can't miss it—it's the biggest house in town. The imposing old inn, owned and run by H.C. (Sonny) Howard, Jr., has been called Florida's most elegant bed and breakfast.

It is indeed elegant. The house has evolved over more than a century from a farmhouse to a Greek Revival mansion with elaborate Corinthian columns, leaded-glass windows, tiger oak panelling, broad verandas upstairs and down. It's big, it's fancy, it's memorable.

A few miles from Micanopy stands a small, plain farmhouse that is unforgettable—Marjorie Kinnan Rawlings's Cross Creek.

Rawlings wrote in her memoir about the place: "Cross Creek is a bend in a country road by land, and the flowing of Lochloosa Lake into Orange Lake, by water. We are four miles west of the small village of Island Grove, nine miles east of a turpentine still...."

Fifty years ago, the road to Cross Creek was dirt. It's paved now, but it's still a narrow country road. Every time I come around that bend, open the creaking gate and walk through the grove to the little cypress and heart pine house, I almost expect to meet Marjorie Rawlings walking toward me. She would fret about this grove, I think. It was not kept up the way she would want it. Over the years a series of freezes and a lack of constant tending that citrus plants require has left the grove stunted.

Florida is where Europe and North America first encountered one another

Although the grove is not as Rawlings left it, the house is. It sprawls and meanders a bit because it was created from three small farm dwellings, called cracker houses after the earliest rural cow hunters who drove wild cattle out of the woods and to market by cracking whips over their heads. Rawlings described her house: "I think that the shabbiness of the Creek is a part of its endearing quality.... The Creek was never elegant and never will be. It is merely comfortable and weatherbeaten, meeting Time halfway."

The Creek is still furnished as it was in Rawlings's day. It's a time capsule, and it looks more like a home than a popular place of literary pilgrimage. Should the spirit of Marjorie Rawlings come around that bend in the road, through the grove and into the yard, we would want her to recognize the old place as home, still meeting Time halfway.

Time: A lot of it has accumulated in Flo-da. It's where Europe and North America f encountered one another and where the f permanent European settlement was planted

One of our first tourists, American botan William Bartram, came here more than 2 years ago. As he traveled through easte America collecting plants, he spent the nig on Lake Kanapaha, a few miles west of pr sent-day Gainesville, and declared it "a bea tiful little lake partly environed by meadows

Lake Kanapaha is still a naturalist's pa adise. Nowadays the Kanapaha Botanic Gardens are planted along its edge. The pa through the preserve is a gentle desce into a deep, cool, natural sinkho with the trace of ferns and mushroon in the humid air, the whisper of secr springs. Overhead, wrist-thick wil grapevines just under the forest canop look made for swinging.

The botanical gardens are just o the road to Cedar Key, and that's th road you are looking for when you ar heading through the heart of old Flori da. Cedar Key is 55 miles southwest o Gainesville, at the end of State Road 24 o the Gulf of Mexico. To go any farther, yo need a boat and, like a lot of places at the en of a road, Cedar Key nurtures independence tolerates eccentricity.

Cedar Key has been home to Indians, pi rates, soldiers, railroad builders, cedar mil workers, fishermen, oystermen. Artists an writers. Naturalists and fishing guides. Ceda Key is laid-back and weathered, with some condos to be sure, but much of it is still the kind of fishing village you would expect Humphrey Bogart to start out from if he had a boatload of guns to smuggle to Cuba.

Half of the town's livelihood comes from commercial fishing, half from tourism.

What do the tourists do? They fish. They watch birds. (One of the Gulf's largest rookeries is on nearby Sea Horse Key.) They bike. They go island hopping on the scenic cruises that leave the city marina every couple of hours. The islands that make up the Cedar Keys offer glimpses of rookeries, an abandoned lighthouse built in 1855, quiet beaches, nature at the vague, raw edge where

and water take turns swapping territory.
tking and walking are the best ways to
Cedar Key. Don't be in a hurry. Take
ıe details. Many of the fishermen's cot-
s on tiny plots along Goose Cove An-
'age have been re-outfitted as weekend
ways. Lush hanging baskets on clean,
e porches, glimpses of contemporary
ın uncluttered rooms are the clues. But
porches of the fishermen's cottages across
n on the Back Bayou Anchorage are
ped with nets, crab traps, lines and
ts, engine parts, marine gear, rubber
ts. These cottages shelter real fishermen,
the weathered boats that chafe against
docks behind their houses are rough
graceless, boats that work for a pre-
ous living. The coves of the bayou look
e elephant graveyards of boats that
e lost their seaworthiness, stripped of any-
ng salvageable and pulled into the
llows to go back to earth and water.

The main thing to do in Cedar Key after sunset is to pick out one of the village's renowned seafood restaurants and have at it. There is a string of restaurants and shops on the city dock—all fine—but a couple of blocks inland is The Heron. It serves some of the best seafood in Florida. When people drive miles (sometimes one hundred or more) for a bowl of The Heron's crab bisque, they bring along an ice chest so they can pack up a quart or two to take home.

Since it's a sin to hurry through dinner, the best plan is to spend the night in Cedar Key and then have a traditional down-home breakfast, grits and all, at The Cook's Cafe on Second Street. It's where the locals gather.

Kevin Hipe and his wife, Connie Nelson, are locals. Not natives, but locals who moved to Cedar Key from Boston in 1979. They came down in an RV and thought they were on vacation, but they ended up living in the RV for 12 years, scrambling for a living, looking for a way to stay. They mowed lawns, cleaned motel rooms and did odd jobs. Now they own a house and the Suwannee Triangle Gallery, on the city dock.

They named it for the Suwannee River, which flows into the Gulf near here and, according to Hipe, for the Bermuda Triangle. "Because we came here and just kind of disappeared," he says with a grin.

Just disappearing is easy to do. Try it if you are in the neighborhood, driving down I-75 from Georgia or flying into Orlando. Take a couple of days and explore the other Florida, the one beyond theme parks and condos. Explore Florida the way it used to be, and still is, if you get here in time.

Ann Hyman, a third-generation Floridian, is a columnist for The Florida Times-Union *in Jacksonville.*

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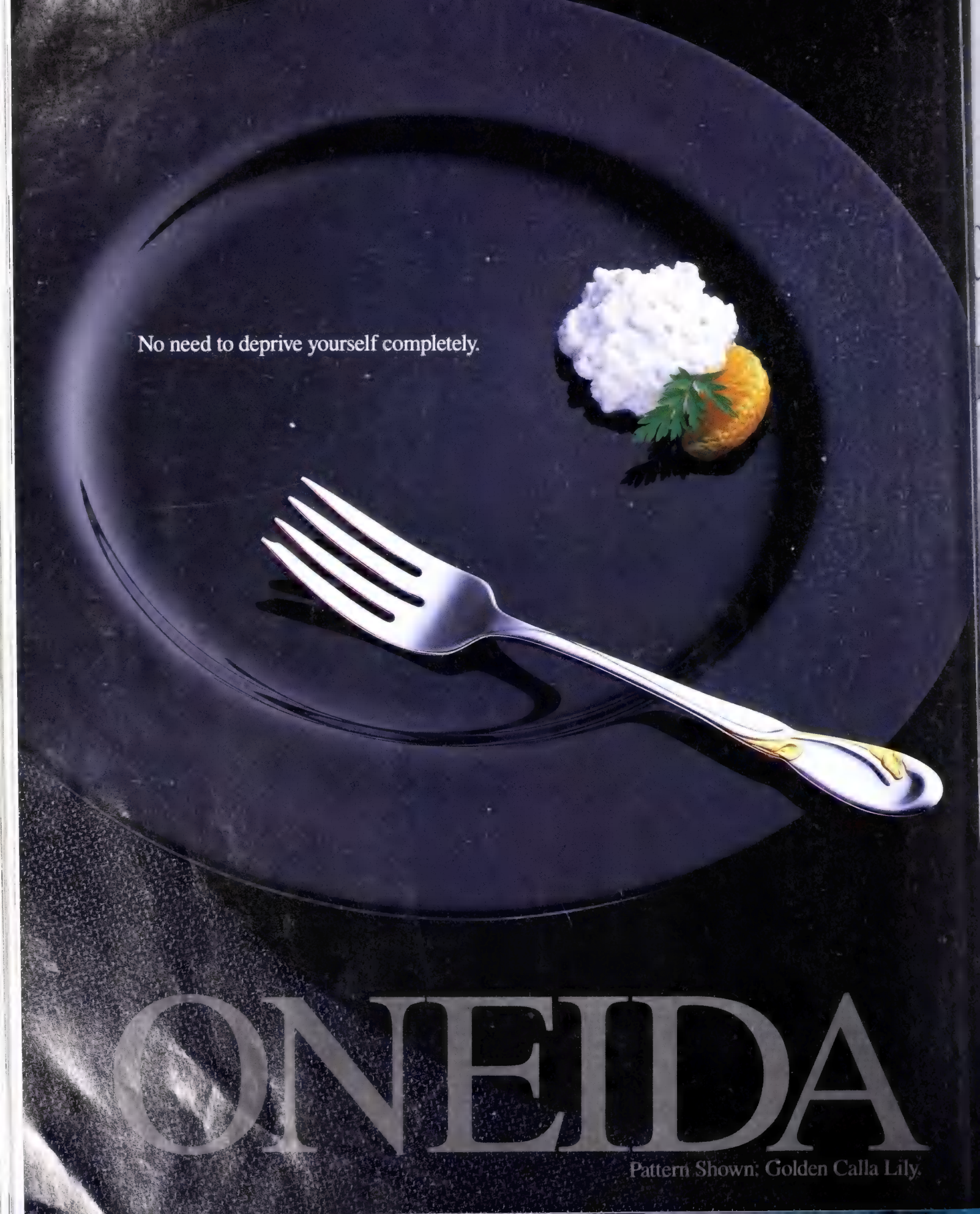
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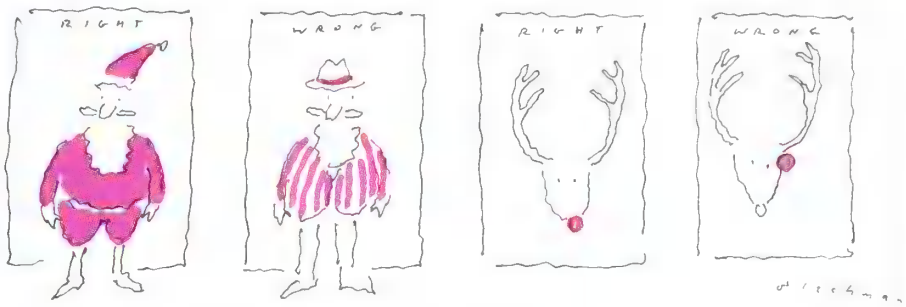
house beautiful
DECEMBER 1992

CHRISTMAS THE RIGHT WAY

THE CELEBRATION OF CHRISTMAS IS SO PERSONAL AND IDIOSYNCRATIC that I think it is like a fingerprint of one's personality. No two families have exactly the same rituals, ceremonies, songs, menus or ornament collections. A psychoanalyst could save a lot of time getting to know a new patient if he or she just said, "Tell me exactly what you do for Christmas."

Yet there is a right way and a wrong way to observe this holiday. I remember one Christmas Eve during my childhood when my sisters and I suddenly heard a racket in the basement and went down—at the adults' urging—to find a stack of presents in the grimy shadows of the coal bin. A few minutes later a disheveled Santa appeared, covered from head to foot with coal dust and soot. As much of a traditionalist as most children, I was appalled at the well-meant whimsy. That was not the way it was supposed to happen.

This issue shows you some of the myriad, wonderful right ways Christmas can be done: in the realm of finding presents and baking cookies, decorating the house and setting the table, recalling the memories, both happy and sad, that go with time-honored traditions.



This Christmas I'll probably end the day as usual in the kitchen. Jane, worn out from the cooking and the entertaining, will have her feet up in the living room while I finish the dishes. That has become one of the nicest parts of the day for me, a time to savour another Christmas as I put away the familiar dishes and silver.

It's also a time when I think of my mother, who not only taught her son to do dishes, but whose birthday, like that of Jesus, is on December 25th. So happy birthday, Mother, and Jesus, and a Merry Christmas and Happy New Year to all.

Louis Oliver Gropp

EDITOR IN CHIEF



PHOTOGRAPHY
BY THIBAULT JEANSON
PRODUCED
BY CAROLYN ENGLEFIELD

REJOICE

Treasure has been
art of Christmas since
the three wise men
brought gifts to
thlehem. These antique
European angels are
nn Howard's trove. Her
late mother, Loretta
Hines Howard, was the
iver of the 18th-century
creche figures that
dorn the famous tree at
New York's Metropolitan
Museum of Art.
Every year Linn Howard
installs the tree





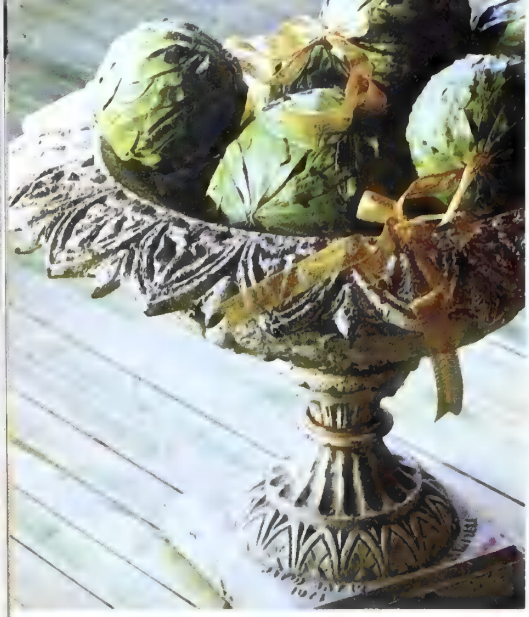
CREATE

At Christmas, the urge to decorate overtakes us. Our fingers itch to make wreaths and topiaries, our imaginations run wild with visions of garlands, fruits and flowers. The ideas on these pages are just what we need

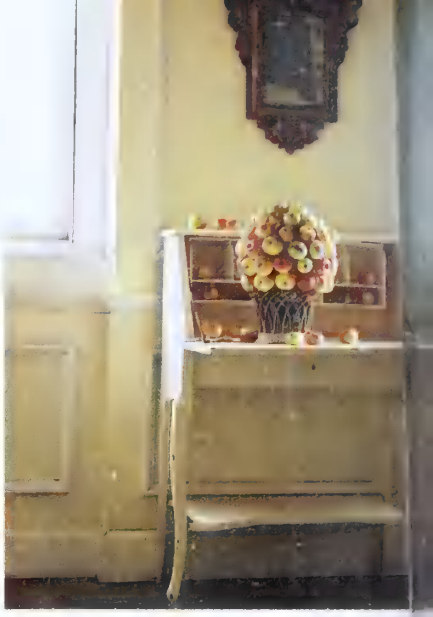
FOR STEP-BY-STEP DIRECTIONS SEE CHRISTMAS WORKBOOK



not try a nontraditional
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Opposite: Cones and
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e for a lush bouquet.









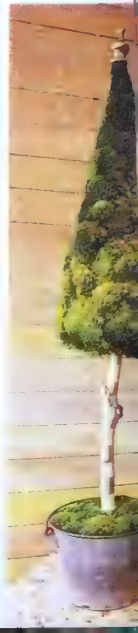












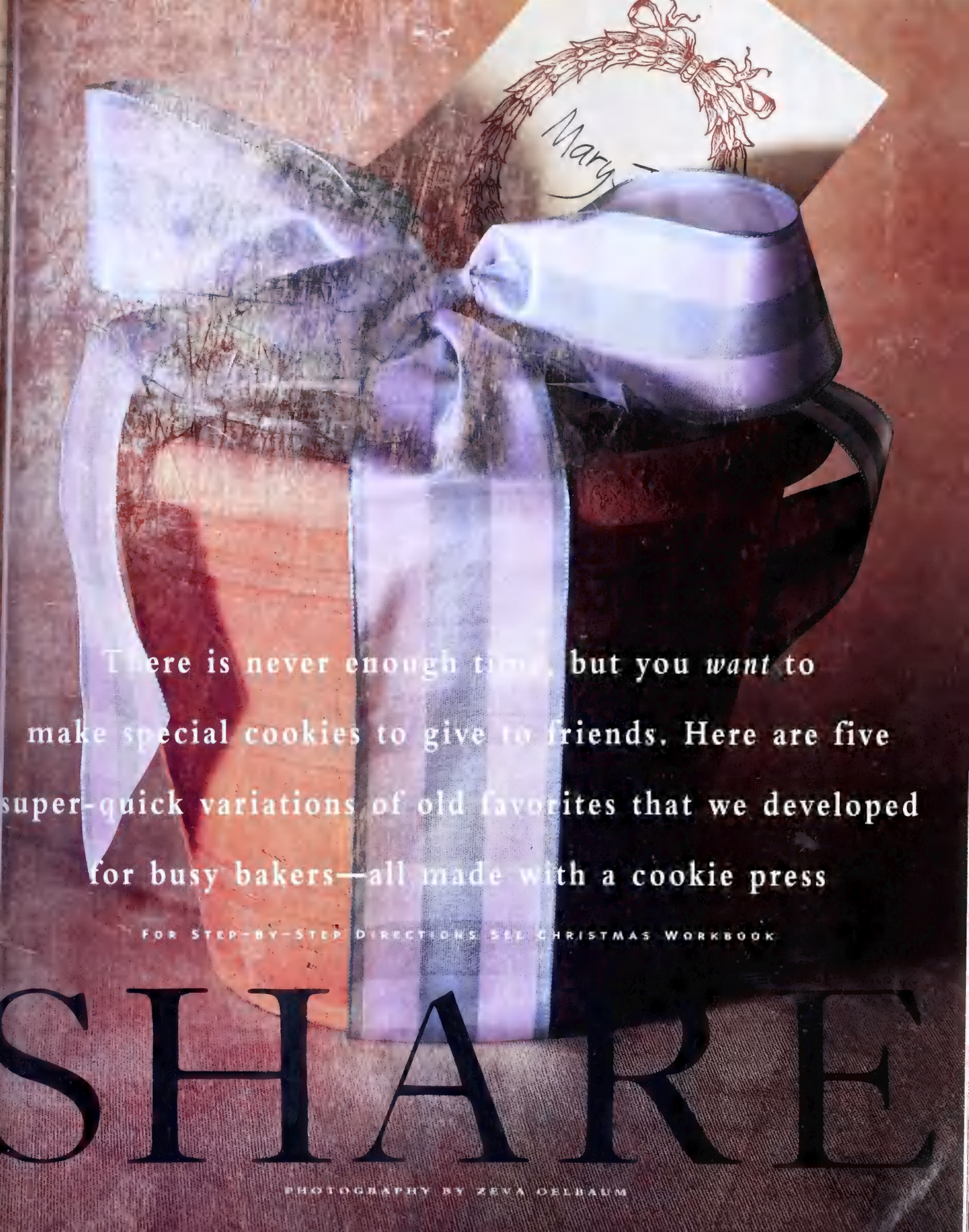


What could be simpler—or more effective—than a dried cockscomb wreath? Opposite, clockwise from top left: Styrofoam balls covered with galax leaves; moss topiary; rounded apple pyramid; angel dressed in strips of old embroidery; mass tree with birch trunk; gilded gingerbread-cookie tree; citrus topiary. Roman-style wreath of eucalyptus; swag of magnolia leaves, pinecones and flowers.



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RECIPES BE
ON PAGE



There is never enough time, but you *want* to make special cookies to give to friends. Here are five super-quick variations of old favorites that we developed for busy bakers—all made with a cookie press

FOR STEP-BY-STEP DIRECTIONS SEE CHRISTMAS WORKBOOK

SHARE

PHOTOGRAPHY BY ZEVA OELBAUM

THE JUMPING DOVE

ST. FRANCIS IS SUPPOSED TO HAVE SAID THAT ON Christmas the walls of the churches should be smeared with meat in honor of the Incarnation. Though this was not perhaps in as good taste as his invention of the crèche, it nevertheless expresses perfectly what I love about Christmas. It is not only presents, but *presence*. It is the sense that in bleak midwinter the world can be filled.

Santa carries a bulging bag. So did my grandmother, only hers was Samsonite. No sooner would she set it down in the hall of our Bay Area house than my brother and I were upon it, finding her cosmetics cases that contained the mystery of her scent and her bag of Indian jewelry, each piece of which we would handle with reverence. Silver blossoms, turquoise birds, obsidian beads. We did not covet them. All we wanted was for them and for her to be there with us.

And then there were the pies. They were just little store-bought pecan pies, but you could not get them in San Francisco. Every year, she would freeze three or four six-packs of these pies and bring them with her. Coming on them buried deep in the suitcase, we would extract the first two to devour ritually. Still cold after the hour's flight from L.A., they had a bracing sweetness.

When we had tasted them, we knew that Christmas would flower. Gramps would give us the artifacts he'd collected in his wanderings that year—old potsherds or carbine shells from the desert, nodules of obsidian he called Apache tears, and one year, beautiful knives from Oaxaca with etched blades and eagle-head handles. Our other grandfather might come all the way from Texas. In the afternoons he would take us out into the yard and throw baseballs. His huge hands enveloped the ball. He showed us curves and spitters.

Best of all, our mother would sit still. She was as tall as a man but light as a bird, and she spent her days in perpetual motion. Only three things made her stop: Verdi, Beethoven and Christmas. At all of these she cried.

Like her father, she pretended to be unfazed by the vagaries of life. Yet she was a sucker for impossible dreams. She didn't value emotional displays, but a deaf man's almost unsingable setting of Schiller's "Ode to Joy" made her weep uncontrollably. As for Christmas, she was moved not so much that the Child had been born as that only then did her impossibly high standard of family harmony come close to fulfillment.

My mother had a deep wish to be at home in the world, and for a few days around Christmas she always was.

One of her chief duties then was to preside over the tree. My brother, father and I would go far to find it, once climbing all the way to the top of the world near Bolinas Bay and cutting a shaggy pine that seemed so small against the background of the Pacific Ocean. The fact that it took all three of us to drag it downhill should have tipped us off to the truth. We had to tie a red hankerchief to its tip, which was then lashed to the back of the station wagon all the way home.

Our trees were always too big, and a great part of my mother's pleasure was to scold us. The Bolinas tree became a legend within its own time because it was so large that we had to cut the top off just to start it standing up. Even then, its truncated tip pressed against the ceiling, so we had to bend it to lash the traditional Neapolitan angel to the tree like Odysseus to the mast. Every year when we brought the tree in, she would sit there laughing in her quilted robe until we asked her why. "Remember that great big tree?" she'd ask.

She was also the Mistress of the Ornaments, dispensing the iridescent glass balls, the painted tin instruments, the foil butterflies with moving wings. Each year, too, she would take us for an hour to visit a miracle. In the city was a florist called Podesta's, who turned his shop into a snowy forest dripping with the most beautiful ornaments he could gather from around the world. At each visit we boys got to pick two new ones. The pride of all our ornaments was a green bird in a golden cage, bought at Podesta's and kept in its own private box. Only she could hang it.

For 23 years of my life this was Christmas to me, all the more precious because as the years went by, I had to fly home for it. Along with all the other smells of the season, I became excited by the odor of jet fuel.

Then, for the first time, I did not go home. I was living in the south of Spain, just graduated from college, on a grant to spend a year

That night, my first Christmas Eve away from home, I

translating García Lorca. It was simply too far to travel. Like my mother, however, I had kept very busy, so it was only about midday on Christmas Eve that I sat down long enough to realize what was happening. And I felt like crying.

The walls of my room were a watery blue. Across the street, I could hear the sound of Doña Maria getting mackerel for a customer in her corner store. She bought the fish in blocks of ice about the size of a hay bale. To sell you, say, a kilo, she would drop the block on the sidewalk until a chunk broke off. She was a strong, beautiful woman of fifty who always dressed in black.

I was sitting on my bed with a red shirt-box full of Christmas ornaments, a gift I had just received from my mother. Where, I was thinking, could I find a tree in Granada?

There were at least two dozen ornaments in the box. I remember a wooden red bird in a matchstick nest, a smiling straw Santa with a vest of green felt, a wickerwork sleigh full of tiny packages, a couple of fat white angels playing trumpets. For the top of the tree, she had sent a papier-mâché dove that was as big as my hand. Its slender wings touched at the apex above its back, as though it had been frozen in the middle of doing jumping jacks.

My mother had chosen each of these ornaments for me. None of them was glass, since that might break in transit. She had packed them all carefully in a box from the stack of boxes in the basement that were always and only used to wrap Christmas presents.

I don't think I had ever felt so lonely. Her thoughtfulness only

BY WILLIAM BRYANT LOGAN

reased my sense of separation. I almost wanted to blame her for it. home, they were sitting around a tree full of bright glass where the en bird sang in his cage. I was alone in a dry country with ornants of wicker and wood.

The Spanish call Christmas Eve Nochebuena, or Good Night. I trouble seeing what was good about it. There was to be a big parhe next day up in the old quarter. I had presents to wrap for my nds, but what was I to do with these ornaments?

Granada was not Bolinas. The only tolerable conifers were in the netery and the Alhambra. I could not cut those. Finally, I remem-ed some yews that had been planted near the new university nnasium across town. That ernoon, I commandeered a v red-berried branches and anged a "tree" in a bucket ed with sand. I put the ornents on it with the jump-g dove wired swaying to e topmost branch.

In the evening I wrapped esents for friends. It got so iet on the street that I rned on my radio for comny. Of course, there were Christmas carols, a fact at made me indignant. Out spite, I tuned to a Moroc-



ed the use

n station from Ceuta. A oman sang a fast song in high Arabic wail like a vallow riding on the wind. ere was what I wanted: meone who had nothing do with Christmas! A loor of the sort who had naciously held the kingdom f Granada, repulsing Chris-an reconquest until the year Columbus reached the New World.

She sang on and on. After every few phrases the audience would break in, urging her on. I knew very few words of Arabic, ut became aware that she was singing the same phrase repeated-y. It was a phrase I knew well.

Jha ha bebe? Joy habi by?

Finally, I started to sing along. When I did, I realized what she was inging. *Ja Ha bibi*. I love you. Over and over again, for another half n hour, she and I sang that phrase while thousands of the faithful in he audience shouted.

The announcer's voice woke me from the trance. The loneliness lowed back into me, but now I had the energy at least to go out and ee what happened on Christmas Eve in Granada.

It was nearly midnight. A few couples and families sat in the harsh white light of the Gran Cafe, sipping *limonadas* or coffees, the kids eating ices. A white three-quarter moon hung high in a sky thick with stars. There was a strange sound, like a hundred window-washers rubbing glass, coming from the direction of the Plaza BibRambla. I decided to investigate. Navigating the winding streets, I heard the noise get louder, mixing with shouts, as though someone had let all the Cathedral's gargoyles loose in the plaza.

When at last it came into sight, I stopped in my tracks. The plaza was lit and full of people. Not the young university Granada, but Doña Maria's Granada of stately men with canes and hats and of portly women in black. Across the plaza, all eight of the flower-sellers' stands were open. Their tubs and benches overflowed with spikes and sprays of gladiolus and spider mums, star-of-Bethlehem and gerbera daisies, like a fire-works display that had come to rest on earth. And caroming among the adults were at least a hundred children.

Some clutched the sweet pastry sticks called *churros*. At least two dozen of them carried what appeared to be flowerpots with handles. They would hold the pot in the crook of an elbow against their rib cages, wet two fingers and

of loneliness

run them up and down the long straight handle. The strangest squeaking, squealing, sighing music emerged. *Ximbombas*, I learned they were called, and the name is the best clue to how they sounded.

There was not a single song or face that I knew. Not only was this not the Christmas of my place, it seemed to be the Christmas of another time. Yet here I was, at home in the midnight of the birth of hope. Like my mother, I cried, out of helplessness and delight, because for a moment life gave me more than I had any right to expect.

That night I learned the use of loneliness. That it sometimes is the push that sends us into the unknown where a fuller life is waiting.

It is now fifteen years since I lived in Granada and six since my mother died. My father has just married a charming new bride. I celebrate Christmas and Hanukkah in my own home in New York, with my Jewish wife and our two children. We have as big a tree as we can afford, we sing all the songs at the top of our lungs, we have beautiful, breakable ornaments made of crystal, porcelain and glass. But every year, I teeter atop a step stool twisting the wire that will attach the old white papier-mâché dove to the very tip. There he sits poised with upraised wings, ready to spring into the sky.

BY [illegible] PHOTOGRAPHY BY [illegible]
PRODUCED BY [illegible]

SIMPLY DAZZLING

For [illegible] Saladino, Christmas in [illegible] a chance to deck his high [illegible] with the magic of fire and ice"







John Saladino (left) sweeps his courtyard steps. Far left: The drawing room glows with the peach-and-cinnamon shades of an 18th-century Ghiordes rug. Fireside sofas were designed by Saladino. Below: The intimate sitting room, where twig wreaths, Windsor chairs evoke Christmases of yore.

"I LOVE THE THEATER OF CHRISTMAS, THE fantasy of this brief time when we can address childlike things again," says John Saladino, adding a final touch to his nine-foot tree. "Some of these ornaments have been in my family forever: Look, the glass is as thin as a butterfly wing." Saladino, the master of quiet splendor and classical traditions, has been planning this moment for a full two months. Lighted, the tree is visible from one end to the other of his long Palladian-style house, built in 1929 for the heir to a steel fortune. On mantel and table, boughs and branches cut on his land are arranged to perfection. "I use nothing that isn't natural and simple," says Saladino. In the two dining rooms, flatware and fine pieces from his collection of vintage silver gleam against walls of palest periwinkle. Within hours, the holiday guests who gather annually here will pull into the snowy courtyard. As evening darkens the hills, it will be time for champagne, caroling and the lighting of dining-room candles—one at each place setting. For all the wonders he works for others, perhaps nothing satisfies John Saladino so much as these hours of warmth and dazzle among friends in his own home.







The shimmer of old silver flatware, the ast crystal catching the candles' gleam—out f these Saladino weaves his ice-palace c. In both the breakfast room (this page), with its Saladino tulip chairs, and the room (opposite), an embossed white plate by stance Leiter tops a silver charger at every place. From the scintillating Mylar d as tablecloths, Saladino once whipped up an instant gown for a guest.

FOR MORE DETAILS, SEE READER INFORMATION

PHOTOGRAPHY BY KAREN RADKAI
PRODUCED BY DARA CAPONIGRO

EVER GREEN

One Christmas tree is not enough for Michael Berkowitz. Each year he creates an enchanted forest in his New York City living room, bringing in fir, pine and spruce trees. "At night I light the room with candles," he says."The flickering shadows make it dark and romantic"



Christmas trees are one example of how Berkowitz (opposite bottom) likes to group multiples. Other examples raj-period Indian clubs on the coffee table and "field" of poinsettias on the dining table (opposite top) given to him by his florist friend Bill Crinnigan. "Repetition makes such a strong statement," says Berkowitz a designer for Calvin Klein. He is also a connoisseu of textures like the peeling paint of a patio chair and th alligatored varnish of a bookcase (opposite center)

FOR MORE DETAILS, SEE READER INFORMATIO



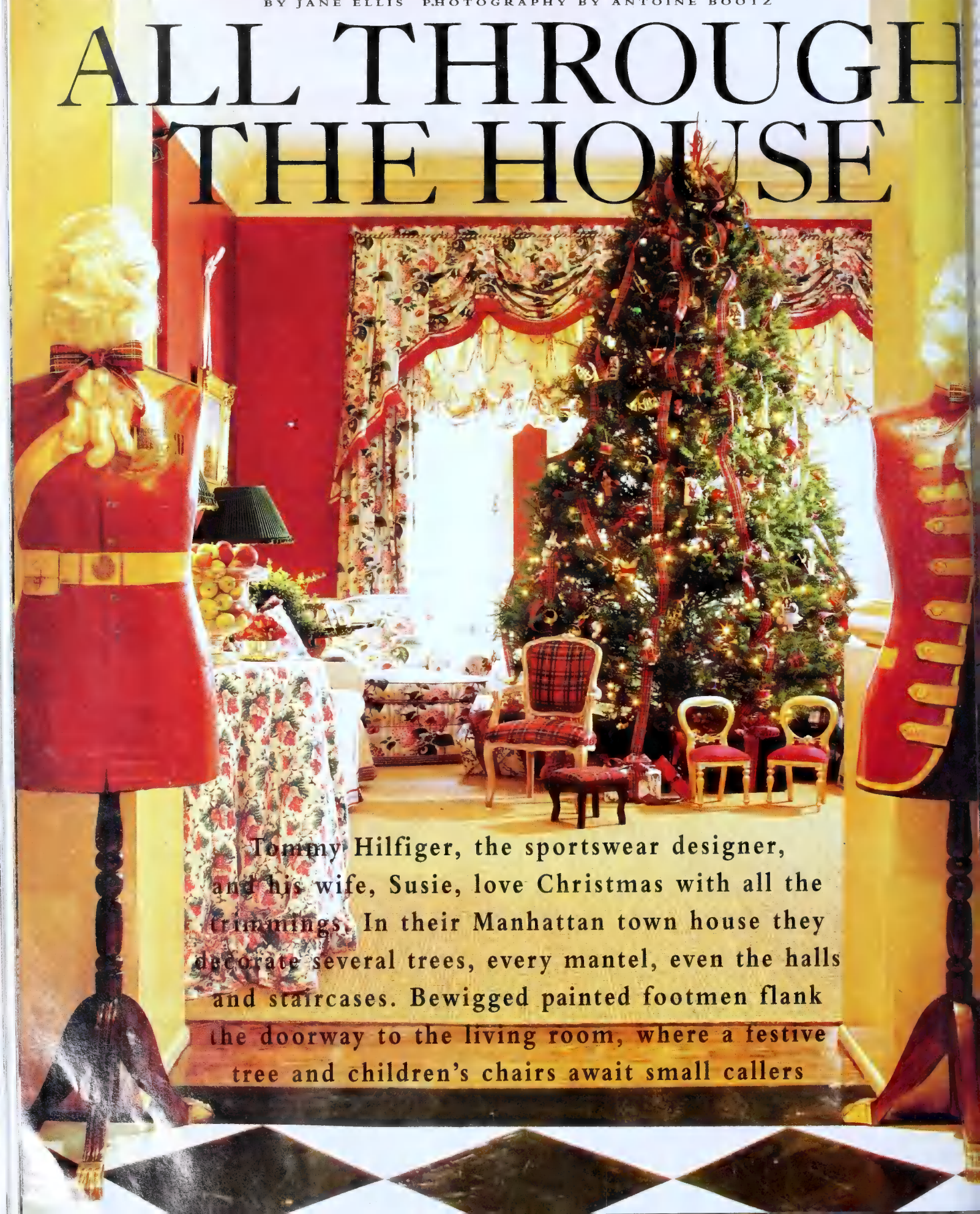






BY JANE ELLIS PHOTOGRAPHY BY ANTOINE BOOTZ

ALL THROUGH THE HOUSE



Tommy Hilfiger, the sportswear designer, and his wife, Susie, love Christmas with all the trimmings. In their Manhattan town house they decorate several trees, every mantel, even the halls and staircases. Bewigged painted footmen flank the doorway to the living room, where a festive tree and children's chairs await small callers



hats off to Santa in the
iger family. The welcome is
ywhere. Young Richard, along
his parents and sister,
candria, likes every bedroom
sed. In his nursery, fresh fir
ghs cover the mantel shelf, and
llection of nutcracker figures
ch across it and the hearth,
y to greet Saint Nick.

BY RHODA JAFFIN MURPHY PHOTOGRAPHY BY TIM STREET-PORTER
PRODUCED BY BEVERLY McGUIRE

FIESTA OF LIGHT

Some Christmas traditions are inherited, others borrowed. Tom and Claire Callaway's L.A. home is an expressive blend of both



"To us, anything has Christmas potential," says Tom Callaway. In the courtyard, a weather-beaten plant stand is decked with Mexican tin lanterns and beeswax candles to provide a backdrop for a terra-cotta Nativity scene. Opposite: The history of this couple and their travels (they are sometime actors) can be seen on their tree. Souvenir dolls turned ornaments recall some of the trips.



UNTIL TOM AND CLAIRE CALLAWAY MOVED FROM New York to Los Angeles, their holiday decorations had always been deeply traditional—rooms draped in pine boughs and a tree as fat and tall as the space could hold. But the Spanish-colonial flavor of southern California inspired the couple to try something new. "In addition to the classic European Christmas we'd always had in our East Coast life," says Tom, a furniture, interior and architectural designer, "we decided to go Pan-American.



Soon small hand-sewn Mexican and Indian trading post dolls fro various trips appeared on their tree. To make room for the new ethn adornments, silver Gorham ornaments migrated from the tree to t fireplace screen, becoming a glittering constellation against the da mesh. Mexican altar candelabras took honored places flanking damask-covered club chair. "Our holiday decorations parallel our int rior design," says Tom. "We mixed European antiques with primitiv pieces from the Southwest or Mexico to create our own style."

A key aspect of that style is candlelight. During the holidays, candl flicker throughout the house and in the courtyard. Electric luminari outline the pool and inner roofline. Says Tom, "As anyone with theatrical background knows, lighting is the secret to creating moo To me, the warmth of candlelight just says Christmas."

n the corner, a 17th-century **Spanish santos** *case (opposite above). Club chair is a Tom Callaway design. Updating a New Mexican tradition, luminarias are electric instead of candle powered (above). Right: A tiny village on antique sideboard. Far right: Wreath is always willow. Opposite below: Claire and son Catlin, Christmas bakers.*

FOR MORE DETAILS, SEE READER INFORMATION







PHOTOGRAPHY
BY PETER MARGONELLI
PRODUCED BY
CAROLYN ENGLEFIELD

WINTER WONDERLAND

On a Rhode Island estate, open year-round, topiary animals take over the formal gardens when flower beds are hidden under the snow







Green Animals in Portsmouth (top) has children's tours at Christmas. Dog (above), camel, giraffe, elephant (right) are California privet. Far right: Herb garden. Opposite: Six-foot yew bear.

FOR MORE DETAILS, SEE READER INFORMATION





BY PADDY CALISTRO
PHOTOGRAPHY
BY JEREMY SAMUELSON
PRODUCED BY
DARA CAPONIGRO AND
BEVERLY McGUIRE

The view within

Unlike some Californians who live almost entirely out of doors, this couple also enjoys the warm and colorful interiors of their contemporary house on the ocean beach



In their dining area (left) owners Chase and Katherine Sanderso seen above with their cocker spaniels, confidently tuck new wicke chairs, hand-colored for an aged patina, around an antique Tuscan dining table.

The living room has two distinct seasonal looks created by a change in slipcovers, rugs and small furnishings



WITH THE PACIFIC OCEAN pounding outside the windows, Chase and Katherine Sanderson's stark contemporary house could have had one of those view-happy, oh-so-neutral California interiors. But designer Michael Smith of Beverly Hills immediately focused on the warm, friendly, refreshingly offbeat persona the Sandersons share. Chase is a real estate developer and Katherine is a drama student. "They're a bit like Nick and Nora Charles, zany in the most captivating way," Smith explains. He calls the house a "portrait of the pair reflecting what they read, where they travel, what they do." The mix includes the Sandersons' collectibles, old family heirlooms and the perfect details Smith is known for. Chase Sanderson grew up with the china cabinet that now stands in the living room holding much of their majolica, collected at antiques fairs and elsewhere. In the same room, Smith added Venetian glass vases and a display of some of the family silver, china and crystal. Each room is filled with memories, drama and "only the things we truly love," says Katherine. "We spent two weeks searching in Roman antiques shops for the best dining room table," she recalls. The French painting of the nude reclining at the beach was pounced on at that famous Parisian flea market, the Marché aux Puces. "It reflects Chase's sense of humor—that cliché pose, the way she is holding the grapes. It makes him laugh," says his wife.





For the living room (above and opposite above), designer Michael Smith ordered seasonal slipcovers and accessories to change the mood twice a year. Smith uses rose-vine-patterned fabrics, rich tapestry, brocade pillows and a kilim area rug to warm the winter version; stripes of green and cream and touches of wicker lighten the summer room. Majolica surrounds gilded sconces. A tapestry ottoman (opposite below) serves as a coffee table in colder months; the star wicker end table (left) comes out when temperatures climb. The study (right) is a mélange of wicker, rattan and what Smith calls a "Palm Beach preppy" chintz, beneath Los Angeles artist Ed Ruscha's painting **Belladonna.**





Early in the morning, when Katherine Sanderson looks out the windows in the master bedroom (right), she can watch husband Chase surfing in the ocean, just beyond the deck. Glazed yellow walls cast a sunny glow on the whole room whether skies are blue or gray. In contrast to the hard steel bed is the white-on-white linen bedding, surrounded by bed curtains of Celia Birtwell's white gauze printed with white paisley. More white, tablecloth damask, slipcovers sofa and chair. In another corner of the bedroom, a simple white cotton-covered chair (above) gets a hit of color from a soft blue cashmere throw.

FOR MORE DETAILS, SEE READER INFORMATION



A villa named Peace

Long ago on the Greek island of Santorini, cavelike rooms were carved out of volcanic rock. Now, centuries later, the ruins have become a sparkling summer house

BY SUSAN ZEVON PHOTOGRAPHY BY LILIA MELISSA





Lilia Melissa's villa steps down a steep rocky slope and faces west across the Aegean Sea. Clockwise from far left: The southern view reveals a volcano on the left, the island of Thirasia on the right. Looking from the house toward the fishing port of Amoudi. The villa's entrance gate. Neighboring castles seen from the village. Sunset, a daily terrace treat. Main entrance to the house on the middle terrace; painted red trim repeats indigenous rock's natural color. Lilies picked on the beach during the one week in August when they bloom.



Five living units can flow together or be closed off



Lilia Melissa (top) restored the barrel-vaulted ceilings in all the villa's interior spaces, including this chamber (above). Right, from top: On the third level, a living space with a sleep sofa consisting of a mattress on a concrete platform. Beckoning interior staircase carved into stone. Concrete slab serves as desk and dining table. Painted linen designed by Lilia Melissa is seen here and throughout house. Note the wide use of interior windows that ventilate rooms.

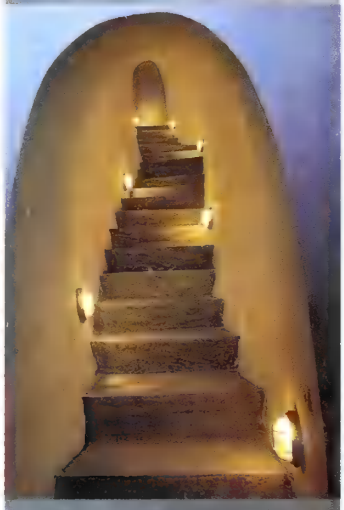
LILIA MELISSA IS AN architect who makes it her business to be in the right place at the right time. A woman whose shining dark hair and bright eyes reveal a Greek heritage, she describes her Athenian childhood as "a fairy tale." Her work as an architect has kept her on the move, but in the summer she always returns to Greece—in recent years to this villa on the island of Santorini, the southernmost of the Cycladic islands.

When she was traveling with friends in 1971 after completing her first year of advanced architectural conservation studies in Rome, Melissa discovered the island. "I was amazed by the nature of the island and the people—both volcanic," she remembers. "The soil is a work in progress, like my life—when things are all set I lose interest."

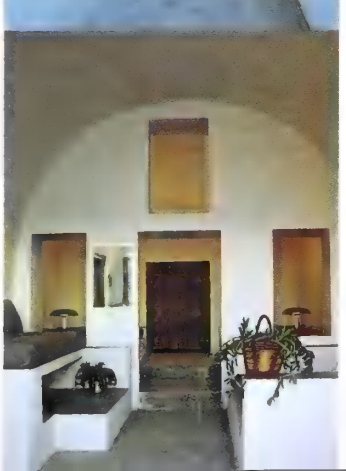
In Santorini's dry summer season, the only plants that survive are cacti, a few herbs and the hardy geraniums and daisies that flourish in profusion. The colors of the landscape are muted and the air is fragrant with thyme and lavender.

Since that first summer in Santorini, no matter where she was working in Europe or America, Melissa returned to the island. Five years ago she began seeking a place to buy until finally one afternoon her mother stopped a local woman in the port of Amoudi and asked if there were any houses for sale. The woman said, "Only the old ruin beneath the castle," referring to the remains of an 18th-century sea captain's house. It consisted of five large and five small cave-like spaces on three levels with exterior staircases and a neoclassical facade. After one look Melissa said, "This









is my house." Her mothe an attorney, arranged the sa

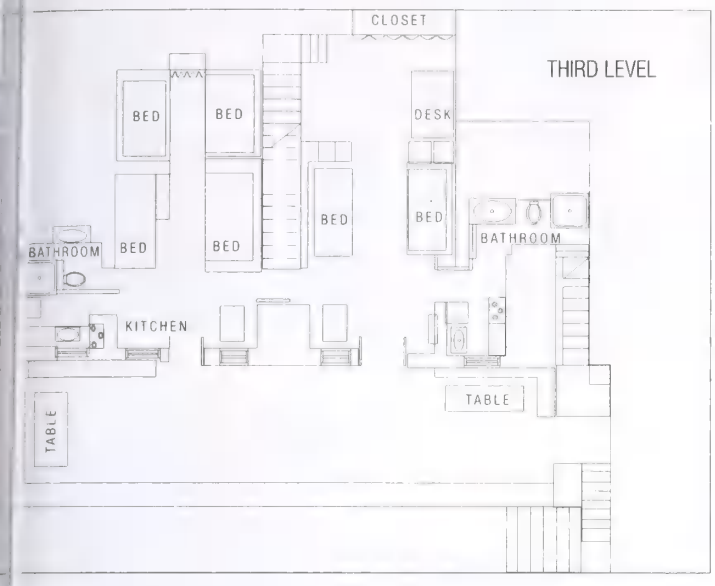
Melissa named the house her mother, Irini, which Greek means peace. In a happy coincidence, Saint Irini is island's patron saint.

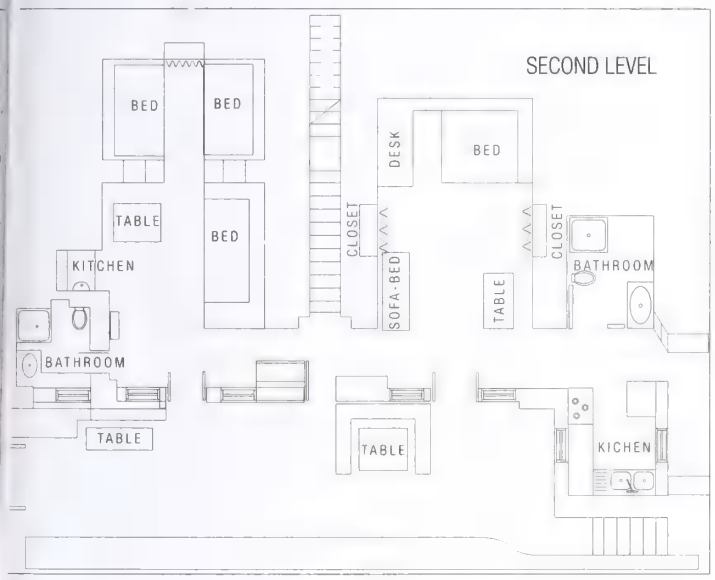
For a year and a half Meli worked with local craftsm "to restore the structure wi out betraying it." They creat five living units (see floor pla opposite), preserving the typ cal Cycladic barrel-vaulted rooms and providing interi windows for air circulatio Each unit has its own kitche bath and terrace; Melissa be lieves in privacy and indepe dence for guests.

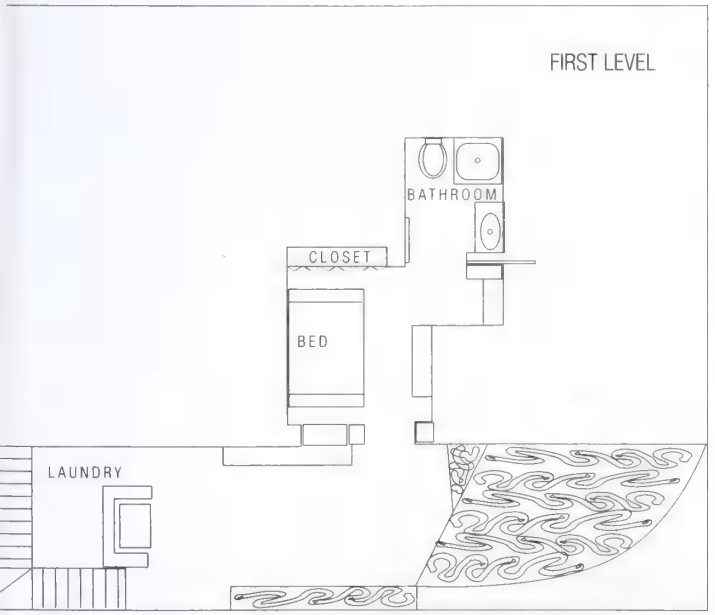
Although the three leve were already connected by tw external staircases, one on eac side of the house, Melissa ha more stone excavated to for an internal staircase as well. Because Santorini is almost a volcanic rock, there is virtually no place to build unless you excavate. "The rock is strong solid and protective. It give me a feeling of security," Melissa says. The inside staircase winds upward, changing direction as dictated by the rock.

Every summer Melissa re turns to Santorini alone, bu she soon fills the house with guests. Her propensity for be ing where the action is has not only kept her moving; it has al so given her an international circle of friends. Recently she was visited by three Oxford architecture students who made a study of the house their summer project. She dreams of spending more time at her villa, and of sharing its delights with an expanding guest list.

Melissa completed the studies begun in Rome in Los Angeles, writing a master's thesis on pop architecture inspired by Robert Venturi's *Learning from*







Las Vegas (Venturi's coauthors were Denise Scott Brown and Steven Izenour). Afterward Melissa worked as an international correspondent for the Italian magazine *Casa Bella* and followed this by a stint in the early 80s at Redroof Design, then one of New York's most avant-garde architectural firms. When Melissa returned to Europe she organized an important show in Milan on "Twenty Years of Italian Design," then headed her own architecture firm in Rome, and now spends her time mainly in Milan, Athens and Santorini. No wonder her guest list is international.

Her visitors arrive at the tiny town of Oia, where Melissa sends a man and mule (for luggage) to meet them. From a town square they can see the clean white profile of the house below the ruins of an ancient castle. After a five-minute walk along the ramps from the port to the village, guests arrive at Melissa's solid-wood front door, which opens to reveal a wide terrace overlooking the sea. Here the hostess greets them and if it is morning invites them to share the breakfast she has prepared. These breakfasts often last five hours, until guests wander off to town to buy newspapers and perhaps a picnic lunch to enjoy at one of the island's many beaches. Around six or seven o'clock, everyone returns to the villa where they dress for the main event of the day—sunset. Gathering on all three terraces, sipping the celebrated local wine, everyone watches the sky turn from silver to gold to purple until the sun sinks into the inky sea with a final violet shaft of light. Then they drift off together to one of the island's restaurants for dinner.

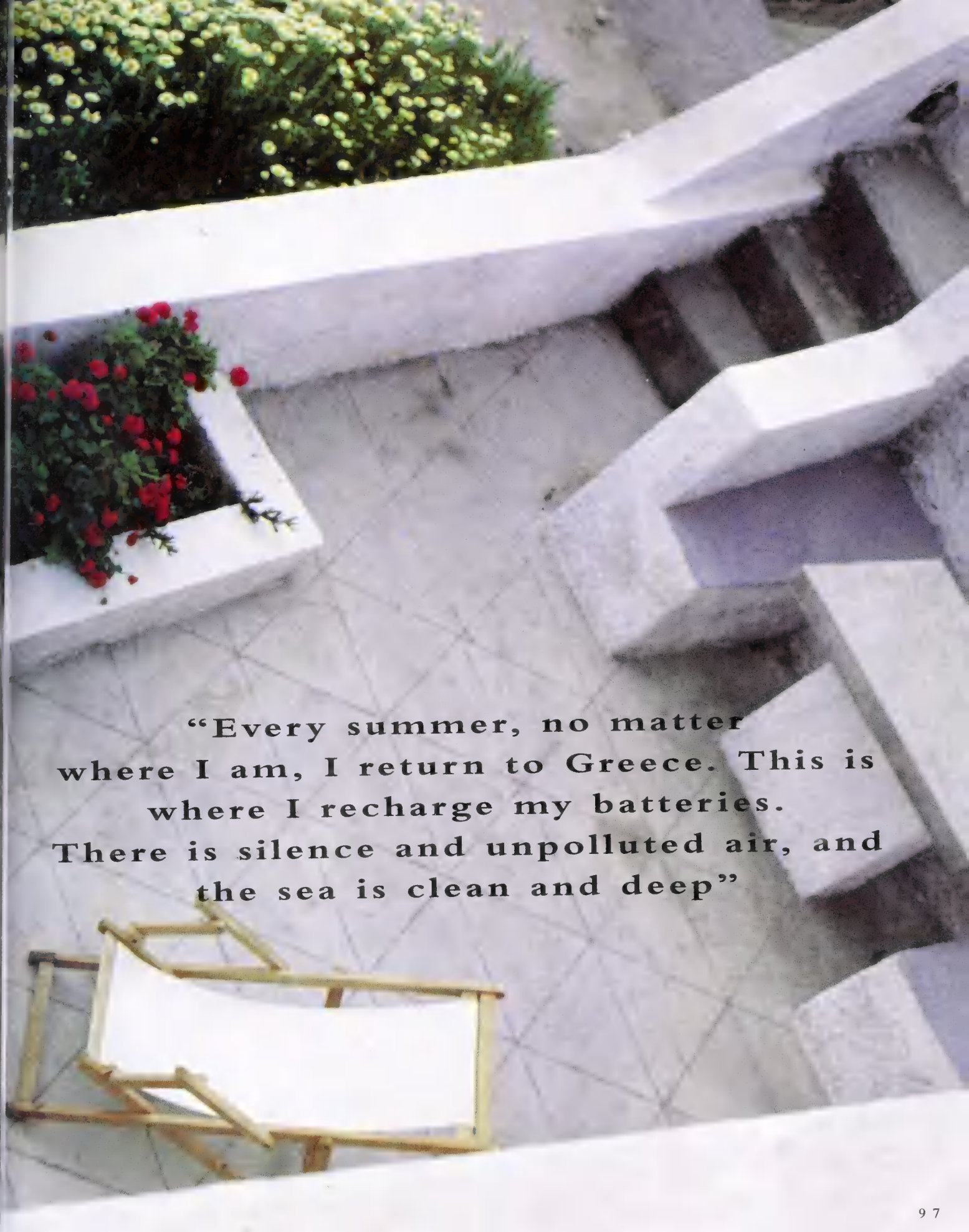


© DANILO GIAFFREDA

All painted interior spaces are white. Floors and horizontal furniture surfaces are polished gray cement. Top to bottom: One of the bedrooms with concrete desk. Melissa's own unit on the second level. Closet with curtain behind concrete table. Curtains are used to close off many of the doors and interior windows that appear throughout the villa. Left: Plans of Irini.



Daisies and geraniums, the only flowers that thrive in the dry climate, border the lower terrace. Clockwise from top: Cushions on the edge of the top terrace. Main entrance to the villa on the middle level. One of the original exterior staircases that connect all three floors. Melissa's traditional breakfast, served on the main terrace.


"Every summer, no matter
where I am, I return to Greece. This is
where I recharge my batteries.
There is silence and unpolluted air, and
the sea is clean and deep"



An important New York Gothic Revival chair by Joseph Meeks lends a surprisingly ecclesiastical note. Opposite above: Three small, dark spaces were combined to make a big, bright L-shaped living-dining room. Opposite below: Letelier's collections include Bodmer American Indian prints, signed Arts and Crafts ceramics on table.

A worldly countryman

The Victorian farmhouse was a wreck, but architect Jorge Letelier made it sound again and filled it with comfort, light and his beautiful collections

ALL I INTENDED TO DO
ith this place at first was paint it!"
fter three years of intensive work
n the neglected farmhouse that
ıme with his lovely northwestern
lew Jersey farmland, designer Jorge
etelier's chuckle over this miscal-
ulation is more satisfied than iron-
. There was no doubt the simple,
uite small Victorian farmhouse
eeded work. "A local farmer had
sed it for storage for years, and it
as full of hay and broken tractor
arts." When he finally decided to
ive in and redo the wreck, Letelier
ook pains to bring some period
harm back to the structure's exteri-
r—restoring gingerbread, shutters
nd a long-vanished porch. Awful
new" windows came out; larger,



more period-appropriate ones, all reframed in pine, went in, and a new roof was put on as well.

But inside, he says, "I chose comfort, space and light. If you can't feel relaxed, if you can't enjoy the beautiful landscape at every turn, why have a country house at all?" To keep light flowing through the downstairs, he made three rooms into one and used not only exterior but interior French doors. Painted pure white, with white slip-covered sofa and armchairs gathered midspace, the serenely sophisticated living room seems larger than it really is. As he sinks into a sturdy armchair, Letelier confesses that he found the pair at a secondhand store—and recognized them as

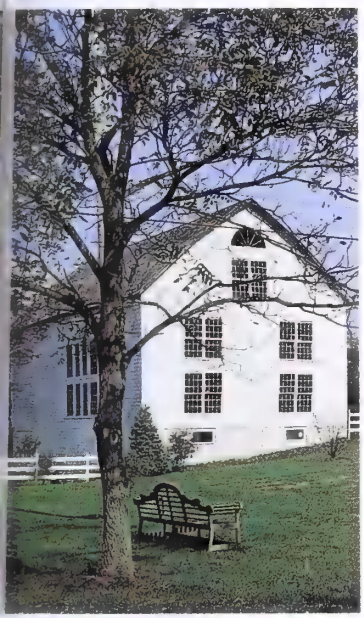
BY JUNE KURT PHOTOGRAPHY BY JEFF McNAMARA PRODUCED BY DARA CAPONIGRO AND SARAH McPECK



"It is a very simple 1860s farmhouse and I wanted it comfortable and amusing rat than historically correct," says the owner. Among his contemporary touches are sculptural "horned" side chair in the dining area (left) by English designer Tom Dixon and the wandlike modern lights flanking the fireplace in the adjoining space. Below: The dining area's stained-glass door is perhaps the only touch of Victoriana in this Victorian house. Navajo rug glows against white deck paint on old pine floors; gilded console is 18th-century. Opposite left: Big white barn on the propert houses the Letelier-Rock Design studio. Opposite right: Kitchen carpeted wit hooked rugs and kilims is new but true to the spirit of the old farmhouse.

, solid, 1930s chairs, with good
." In fact, it is subtlety of line,
color, that engages the eye here:
r a bookcase, the rhythmic
h of framed Bodmer prints of
erican Indian subjects. (Letelier
s 36 of the complete set of 81
nmissioned in the nineteenth
ury by a Swiss prince.") Look-
sculptural against white walls
d the distinctive shapes of mas-
craftsman chairs, all signed.
dore good chairs," says this col-
or. "To me, they are pieces of
itecture."

rchitecture was this New
k–based designer's first love. He
ned his degree in his native



hile where his family, originally
ench, are winegrowers. Letelier
d his partner, Sheryl Rock, have
correspondingly worldly practice,
ncompassing projects in Canada,
orida, Paris and France's Dor-
gne region. "In Europe," Lete-
er explains, "the architect and the
ecorator are often the same per-
n." And what still excites him
ost is restructuring the spaces
which people live, then follow-
ng that concept through to
he last detail. Although his own
New York apartment has a richness
f ornament, here, in the rural
ountryside of Sussex County, he
ad no wish to compete with the
chness of "the given world."





Empire chairs by the glass-front bookcase that holds Letelier's rare-book collection add to the feeling of old-world bourgeois life. Opposite: In the sedate bedroom for honored guests, with its French Empire tole bed and English sewing table, Letelier sought to create the mood of "a fine old country house in Brittany."

FOR MORE DETAILS, SEE READER INFORMATION



Sweet tradition

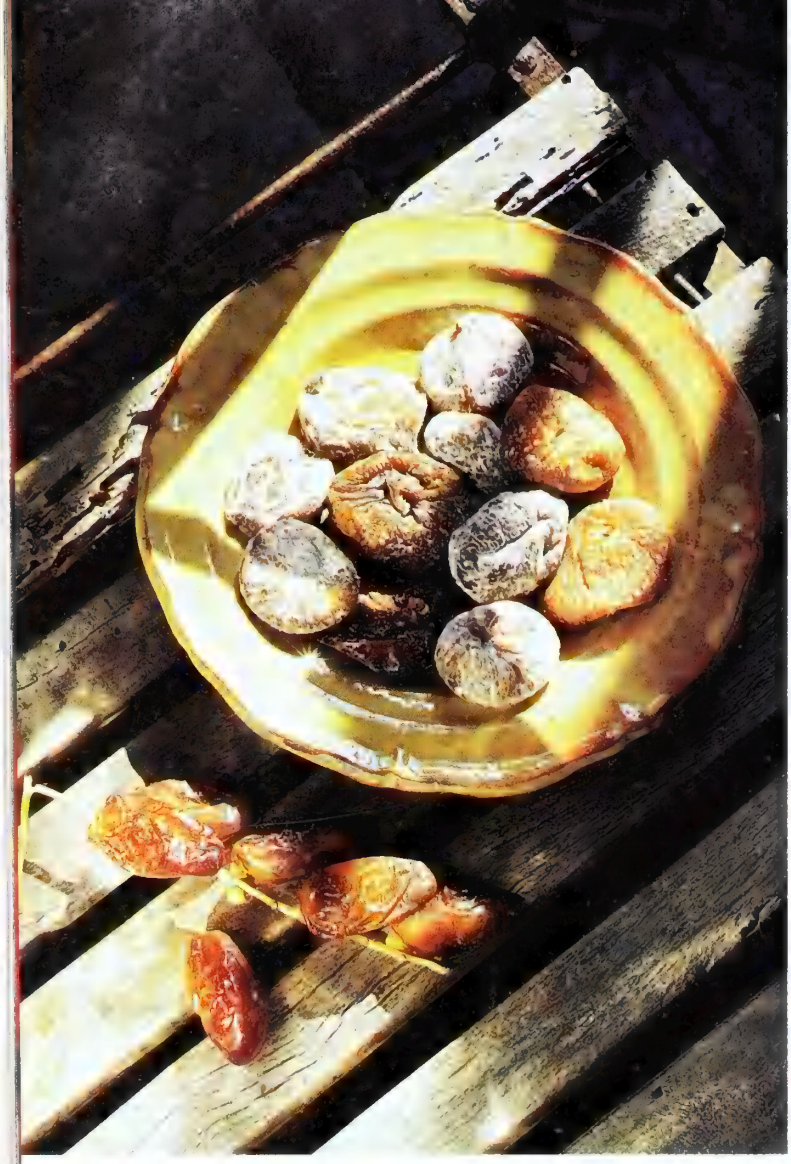
BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY GUY BOUCHET
PRODUCED BY KATRIN CARGILL



On Christmas Eve, right before leaving for midnight mass, the people of Provence celebrate the *réveillon* with thirteen desserts symbolizing Christ and his apostles



Candied mandarins (opposite) and lemon cream and nut cookies (above) are among the many traditional desserts that Noëlle Girard serves at her home in France. Madame Girard, the owner of the Souleïado boutique of Provençal home furnishings in Carpentras, lays out her **réveillon** *feast (right) on a table covered with one of the shop's signature print tablecloths.*





Fruits and nuts—by themselves or in tarts and cookies—are the basis for many of the **réveillon** *desserts. Clockwise from top left: Dates and figs; pine nut crescents and iced lozenge-shaped* **calissons;** *tough black and tender white nougats; crunchy almond batons; and* **oreillettes,** *deep-fried sweet pastry. Opposite: Quince jelly squares accompanied by almonds, walnuts and hazelnuts.*

RECIPES BEGIN ON PAGE 108







"OFTEN THE NUMBER desserts goes beyond thirteen, l- lowing the fortune of the ho- hold, but never below it," s Noëlle Girard, owner of Souleïado home furnishings b- tique in Carpentras, France.

While the number may va other things are constant: T desserts always include raisi dried figs, almonds and hazelnu These are referred to as *les mer- ants* because their colors sugg those of the robes worn by t four *ordres mendiants,* monastic d ders that originally lived on cha ty—the Augustinians, Carmelit Dominicans and Franciscans. An other important tradition is th *pompe à l'huile,* a sweet latticelik bread that is always broken with the hands. "Cutting it is ruinous guaranteeing bad luck in the new year," warns Madame Girard.

On ambitious Provençal dessert tables one finds *oreillettes,* deep- fried pastries; *croquettes,* finger-size almond batons; and a rolled *gâteau* called a Christine.

"On December fourth, Sainte Barbe's Day, the children put len- tils and grains of wheat to grow on saucers on the windowsills," says Madame Girard. "If they sprout well, the region is said to be assured of healthy crops, giving us almost everything we need for our thirteen desserts by the time next Christmas comes around."



OREILLETTES
(Deep-fried sweet dough)

From At Home in France, Eating and Entertaining With the French *by Christopher Petkanas (Rizzoli, 1990)*

- 1¾ cups flour, sifted
- Pinch of salt
- 2 eggs, lightly beaten
- 1½ tablespoons sugar
- 2½ tablespoons unsalted butter, melted
- Grated zest of 1 orange
- Grated zest of 1 lemon
- 2 tablespoons rum
- Vegetable oil for deep frying
- Confectioners' sugar

In a large bowl sift together flour and salt to combine well. Form a well in the center of the dry ingredients and add eggs, sugar, butter, citrus zests and rum. Use your hands to work the dry ingredients into the wet ingredients, drawing the flour into the well a little at a time until well blended. Work dough into a ball, wrap in plastic wrap and refrigerate 2 hours.

Roll out dough into a very thin rectangle, stretching dough as thinly as possible. Using a pastry wheel, cut dough into strips measuring 6 by 2 inches.

In a large heavy saucepan over medium high, heat 2 inches of oil until it sputters when a drop of water is added. Add as many dough strips to the hot oil as will fit without crowding. Fry about 10 seconds each side, or until golden. Using a wire skimmer, carefully lift pastries out and drain on paper towels. Allow to cool. Sprinkle generously with confectioners' sugar and serve. Makes 6 servings.

The following recipes are courtesy of Patissier Jouvand in Carpentras, France.

CANDIED ORANGES AND LEMONS

Fruit confit like the candied mandarins pictured entails blanching whole fruits and soaking them in a number of sugar baths, each with a higher concentration of sugar than the one before it. The fruit must drain and dry between baths, and the whole procedure can take up to a month. The following recipe is much easier, and while it looks quite different from a true fruit confit, the taste is remarkably similar. Serve with chocolate cake or mousse.

- 4 oranges, seeded and very thinly sliced
- 4 lemons, seeded and very thinly sliced
- 1¾ cups sugar
- 2 tablespoons Crème de Cassis

In a medium saucepan place a layer of sliced oranges and sprinkle lightly with sugar. Place a layer of lemon slices on top and sprinkle with sugar. Continue adding fruit in alternating layers, each time sprinkling with sugar, until all the fruit and sugar are used. Cover and refrigerate overnight.

Place uncovered saucepan over medium-low heat and bring fruit and sugar to a light boil, stirring occasionally, approximately 30 minutes. Allow fruit to cool. Stir in Crème de Cassis and serve. Serves 6.

CROISSANTS PIGNONS
(Pine-nut crescents)

- 17 ounces ground almonds
- 2½ cups sugar
- Whites of 8 large eggs
- 10 ounces pine nuts

In a food processor fitted with a metal blade, process almonds, sugar and egg whites until well combined. Refrigerate in a plastic container with a tight-fitting lid for 24 hours.

Form dough into 2½-inch crescents. Roll crescents in the pine nuts, then pat pine nuts gently into the dough. Place on ungreased cookie sheets and set aside, uncovered and unrefrigerated, overnight.

Bake crescents in a preheated 400° F oven 15 minutes, until lightly browned. Makes 50 cookies.

NOUGAT NOIR
(Black nougat)

- Vegetable oil
- 21 ounces whole skinned almonds
- 2 cups plus 2 tablespoons honey
- ½ cup sugar
- ½ vanilla bean, split

Oil a wooden nougat mold or use a 6-by-6-by-1¼-inch metal pan and line the sides and bottom with waxed paper oiled on both sides. Cut a second piece of waxed paper measuring 6 by 6 inches and oil one side. Cut a piece of cardboard to fit just inside of pan and wrap it in foil. This will be used to support weights. Set aside until needed.

Place almonds on a baking sheet and warm in oven for 5 minutes.

In a heavy-bottomed saucepan combine honey and sugar and bring to a boil, stirring constantly with a wooden spoon.

Add almonds, maintaining a boil and stirring continually. After 5 minutes add vanilla bean. Continue to stir and boil until mixture registers 300° F on a candy thermometer. Remove vanilla bean and pour hot mixture evenly into lined mold or pan.

Cover nougat with the loose piece of waxed paper, oiled side down. Place the cardboard on top of nougat and put filled cans or other suitable weights on top. Allow nougat to cool overnight. If you have used a metal pan, run a knife between it and the nougat and hold the pan over low heat for 1 minute. Peel off the top layer of waxed paper. Cut nougat into 1-inch squares, removing bottom layer of waxed paper. Makes 36 1-inch squares.

PATE DE COING
(Quince jelly squares)

- 3 pounds quinces, quartered
- ½ cup water
- 5⅓ cups sugar
- 7 ounces (dry not fluid) glucose (available at health food stores)
- Juice of 1 lemon
- Vegetable oil

In a large heavy-bottomed saucepan combine quinces and water. Simmer covered until quinces are very tender. Pass fruit through a fine-mesh sieve and weigh it. You should have just over 2 pounds of pulp.

Return pulp to saucepan and stir in sugar, glucose and lemon juice. Place over low heat, stirring continually with a wooden spoon or spatula, until sugar dissolves. Bring mixture to a boil and, still stirring, cook until the mixture comes away from the sides of the pan and registers 230° F on a candy thermometer.

Line bottoms and sides of 2 metal 8-inch loose-bottom tart pans with aluminum foil and oil well. Pour quince mixture evenly into pans. Allow to cool completely, about 1 hour. Unmold, cut into 2-inch squares and peel away foil. Makes approximately 32 2-inch squares.

LES MENDIANTS
(Lemon cream and nut cookies)

For torte pastry:

- 10½ ounces unsalted butter, melted
- 1⅔ cups confectioners' sugar
- 2 large eggs
- 3¾ cups flour, sifted

For lemon cream:

- 3 eggs
- 1⅔ cups sugar
- 11 ounces unsalted butter, softened
- 3 lemons, juiced and zests grated

For topping:

- 35 prunes, pitted and halved
- 3 ounces whole almonds, toasted
- 3 ounces hazelnuts, toasted
- 6 ounces walnut halves
- 6 ounces raisins, soaked in rum until plump, and drained
- 70 1-inch pieces candied orange peel

Make torte pastry: In the bowl of an electric mixer fitted with a paddle, cream together butter and sugar until light. In a small bowl, whisk 1 egg. Pour ½ of the whisked egg into butter and sugar mixture, reserving the remaining half for another use. Add the remaining whole egg and blend mixture well. Remove paddle and replace with a dough hook. Add flour, mixing thoroughly. Form dough into a ball, wrap in waxed paper and refrigerate 2 hours.

Roll dough out to a thickness of slightly more than ⅛ inch. Cut dough into 35 1½-inch ovals with pointed ends and place on ungreased cookie sheets. Bake in a preheated 350° F oven 15 to 20 minutes, or until cookies are a light caramel color.

Make lemon cream: In a small saucepan over medium-high heat combine eggs, sugar, butter, lemon juice and lemon zest. Bring mixture to a boil, stirring continually with a wooden spoon. Boil gently for 30 seconds. Transfer mixture to a bowl, cover and chill thoroughly.

Assemble: Spread each cookie with 1 heaping tablespoon of lemon cream and top with 2 prune halves, 2 almonds, 2 hazelnuts, 2 walnut halves, 7 raisins and 2 pieces candied orange peel. Makes approximately 35 cookies.

CROQUETTES
(Crunchy almond batons)

- 1½ cups flour, sifted
- 1⅓ cups brown sugar
- 3 eggs, beaten
- 5 ounces finely ground almonds
- 2 ounces whole almonds

In a large mixing bowl combine flour, brown sugar and eggs, blending thoroughly. Add ground and whole almonds and mix well.

Butter a 8-by-10½-by-1½-inch metal pan and dust with flour. Invert pan and knock it on counter to remove any excess flour. Pour batter into pan and smooth with a plastic spatula. Holding the pan with both hands, bring it down strongly on a hard surface several times to distribute batter evenly. Bake in a preheated 400° F oven at least 30 minutes, until the surface is a dark honey color. While still hot, cut into 1-by-4-inch batons. Allow to cool in pan before removing from pan. Makes 20 croquettes.

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Taste the difference Land O'Lakes makes.

HOLIDAY CHOCOLATE BUTTER COOKIES

½ cup sugar
¾ cup LAND O LAKES® Butter, softened
1 egg yolk
1 teaspoon almond extract
1 ½ cups all-purpose flour
¼ cup unsweetened cocoa

Heat oven to 375°. In large bowl combine all ingredients *except* flour and cocoa. Beat at medium speed until light and fluffy (2–3 min.). Gradually add flour and cocoa until well mixed (2–3 min.). Shape rounded teaspoonfuls as desired (1″ balls, 2″–3″ logs, balls flattened, balls with indentations, etc.) or use cookie press. Place 1″ apart on cookie sheets. Bake for 7–9 min. or until set. Cool. Decorate with melted chocolate chips, melted almond bark, nuts, colored sugars, candied fruit, candies, maraschino cherries, etc. YIELD: 3 dozen.

Continued from page 69

LINZER HEARTS

- 1 cup walnuts
- 1¾ cups plus 2 tablespoons flour
- ⅛ teaspoon salt
- ¾ cup unsalted butter, slightly softened
- ½ cup sugar
- 1 teaspoon vanilla
- ¼ cup raspberry jam
- Confectioners' sugar

In the bowl of a food processor fitted with a metal blade, process walnuts until finely ground. Set aside.

In a large mixing bowl sift together flour and salt. Set aside.

In the bowl of an electric mixer, beat butter until pale and creamy. Add sugar and continue beating until light and fluffy. Add vanilla and mix well. Gradually add ground walnuts and flour mixture, beating until smooth.

Spoon cookie dough into a cookie press fitted with a heart-shaped disc. Press dough through cookie press onto baking sheets, about 1½ inches apart. Bake in a preheated 350° F oven 8 to 10 minutes, or until pale gold. Remove from oven and let stand on baking sheets 1 to 2 minutes. Transfer to wire racks to cool completely. (Cookie tops and bottoms can be stored in an air-tight container for 5 to 6 days and assembled shortly before serving.)

To assemble cookies: Lightly sift confectioners' sugar over half the cookies and set them aside. Spread about ½ teaspoon of jam on each remaining cookie. Place a sugar-dusted top over each jam-coated bottom and gently press them together to form a sandwich. Cookies are best eaten within 8 hours of assembly. Makes approximately 3 dozen sandwich cookies.

DOUBLE CHOCOLATE HEARTS

For cookies:

- 1 cup unsalted butter
- 1 cup sugar
- 1 egg
- 1 teaspoon vanilla
- 2 cups flour
- ¼ cup unsweetened Dutch processed cocoa powder
- ½ teaspoon baking soda
- ¼ teaspoon salt
- 1 teaspoon instant coffee (optional)
- 4 ounces semisweet chocolate, finely grated

For glaze:

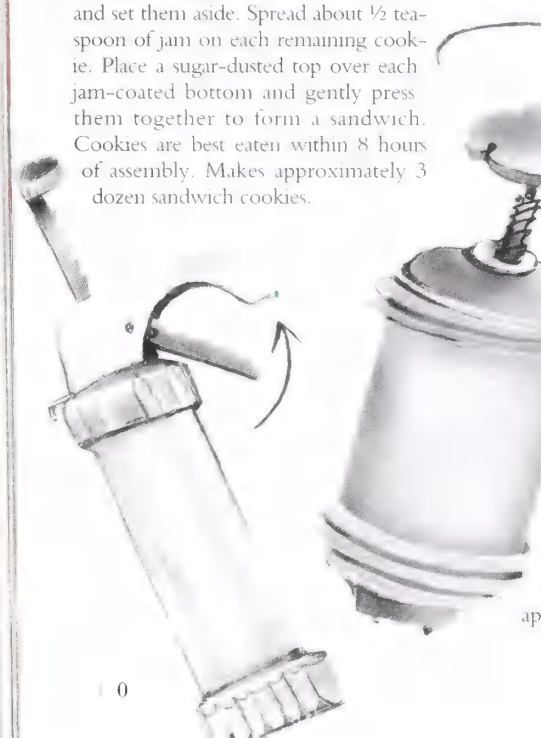
- 12 ounces best quality semisweet chocolate
- 2 tablespoons vegetable shortening (Crisco or oil)

Make cookies: In the bowl of an electric mixer, cream together butter and sugar until light and fluffy. Beat in egg and add vanilla.

In a small mixing bowl sift together flour, cocoa, baking soda, salt. Stir in instant coffee and grated chocolate. Gradually add flour mixture to butter mixture and beat until well mixed.

Spoon cookie dough into a cookie press fitted with a heart-shaped disc. Press cookies onto ungreased baking sheets and bake in a preheated 350° F oven 8 to 10 minutes. Remove cookies from baking sheets and allow to cool on a wire rack.

Make glaze: In the top of a double boiler set over hot water, melt chocolate. Add shortening and stir until smooth. Transfer the melted chocolate glaze to a small bowl. Dip half of each heart cookie into chocolate glaze. Set aside on waxed paper to dry. (Refrigerate briefly if necessary to speed up drying.) Cookies should be packed into airtight containers between sheets of waxed paper. Makes approximately 7 dozen.



GINGER SPICE COOKIES

For cookies:

- ¾ cup unsalted butter, slightly softened
- 1 cup sugar
- 1 egg
- ¼ cup molasses
- 2⅓ cups flour
- 2 teaspoons ground cinnamon
- 1 teaspoon ground ginger
- ½ teaspoon ground cloves
- ¼ teaspoon salt
- ¼ teaspoon baking soda

For glaze:

- 2 egg whites
- 1½ cups confectioners' sugar
- 1⅛ teaspoons salt
- 1 teaspoon vanilla

Make cookies: In the bowl of an electric mixer, cream together butter and sugar until light and fluffy. Beat in egg. Add molasses and mix well.

In a large mixing bowl sift together dry ingredients. Gradually add dry ingredients to butter mixture. Mix until completely incorporated. Spoon cookie dough into cookie press fitted with a dog-shaped disc. Press dough onto baking sheets, about 1 inch apart. Bake in a preheated 350° F oven 12 to 15 minutes. Remove and transfer cookies to a rack to cool.

Make glaze: In the bowl of an electric mixer, beat egg whites briefly until foamy. Add remaining ingredients and beat 2 to 3 minutes. Glaze should be the consistency of skim milk. Add a bit more sugar if glaze is too thin. Using a pastry brush or a small natural-bristle artist's brush, paint glaze from center outward, leaving about ¼-inch border of cookie showing at edge. Makes approximately 8 dozen cookies.

BROWN SUGAR PECAN HEARTS

- 1 cup unsalted butter, slightly softened
- 2 cups brown sugar, firmly packed
- 2 eggs
- 1 teaspoon vanilla
- 3½ cups flour
- ½ teaspoon baking soda
- ¼ teaspoon salt
- 1 teaspoon cream of tartar
- ½ teaspoon freshly grated nutmeg
- 8 ounces pecan halves (approximately)

In the bowl of an electric mi cream butter and brown sugar u fluffy. Beat in eggs. Add vanilla mix well.

In a large mixing bowl, sift toge er dry ingredients. Gradually add ingredients to creamed mixture beat well until completely combin

Spoon cookie dough into a coo press fitted with a heart-shaped d Press dough onto baking she about 1 inch apart. Press a pecan l into the center of each cookie. B in a preheated 350° F oven about minutes, until slightly brown.

Remove cookies from oven a transfer cookies to a wire rack cool. When cool, store in air-ti containers between layers of wax paper. Makes approximately dozen cookies.

BUTTER SCOTTIES

- 1 cup unsalted butter, slightly softened
- 1 cup sugar, plus extra for topping
- 2 egg yolks
- 2 cups flour
- ¼ teaspoon salt
- 2 teaspoons vanilla

In the bowl of an electric mixe cream together butter and sugar unt light and fluffy. Beat in egg yolks.

In a medium mixing bowl sift to gether flour and salt. Slowly add flou mixture to creamed mixture, beatin until completely combined. Ad vanilla and mix well.

Spoon cookie dough into a press fit ted with a dog-shaped disc. Pres dough through press onto bakin sheets, about 1 inch apart. Bake in preheated 375° F oven for 8 to 1 minutes, until slightly brown. Re move cookies from oven and sprinkl each with sugar. Cool on wire rack Makes approximately 8 dozen cookies

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Passing the bar exam

How to set up the perfect party ba

There's more to it than a couple of reds and a couple of white

TAKE IT FROM CATERERS AND others who entertain often: A good bar puts a party in motion. Never mind that today's partygoers are as likely to want fruit juice as liquor. Hospitality still begins with a well-stocked bar.

"People like to have options," says MeMe Pederson of Taste Catering in San Francisco. "They want the ability to have one cocktail and then pull back and still feel like they're partying." Be prepared with a selection of mineral waters, fruit juices and nectars, or with a party drink that can be made with or without alcohol. Food writer Barbara Kafka, author of the just-published *Party Food*, likes to stock her bar with a strained raspberry or pear puree for mixing with sparkling wine or sparkling water.

Around the country, party-givers are planning good times with an eye to good health. "How did I ever put heavy cream in a drink?" asks Julee Rosso, coauthor of the Silver Palate cookbooks. Rosso now makes her "cream" drinks in the blender with skim milk and ice cubes. Grace Rathbone of Remember Basil, a New York catering firm, often serves herbal tea mixed with seltzer and lime.

Spirits still prevail at cocktail parties, however, with white spirits (vodka and gin) leading the pack. Pederson stocks proportionally more vodka than other liquors, in part to make the popular Sea Breeze: cranberry juice and vodka over ice, with a float of orange juice. Bucking the "white" trend: single-malt Scotch, traditionally served neat.



SETTING UP THE BAR

Place your bar away from the food to minimize congestion, advises Barbara Kafka. For a large party, multiple bar stations can help traffic flow; place them strategically to keep people congregating where you want the Taste Catering sometimes sets up a b blocking a kitchen entrance to discoura guests from entering.

If possible, position a self-service bar so t it's accessible from all sides. Hire a teena helper to monitor the area—to pick up di napkins, remove empty bottles and refre the garnishes and replenish the ice.

Pine boughs tied with satin ribbon c dress up the holiday bar. Renny Reynolds New York party designer, suggests tying small red ribbon around stemware. Gra Rathbone arranges glistening glassware a bottles in eye-pleasing symmetrical pattern In her own home Julee Rosso transfers liqu to glass decanters and offers cloth cockta napkins. Attractive ice buckets can also ac style to the bar. A copper roasting pan, a larg planter or a handsome plastic-lined basket ca be filled with ice and used as a wine chiller.

Some hosts prefer to keep the bar out o sight. "If you can afford it, have waiters wh take the drink orders and bring them out, says fashion designer Bill Blass, who entertain frequently. Alternatively, for small parties Blass recommends imitating the English, wh typically keep a well-stocked sideboard o table with the liquor on it. Says Blass, "It' not obtrusive; it's simply there."

THE RIGHT GLASSWARE

If you entertain often, it pays to buy wine-glasses in quantity from a restaurant supply store; look for a ten-ounce stemmed glass tha fits in your dishwasher. For sparkling wine choose a traditional narrow flute whose shape emphasizes and sustains the bubbles.

"If you have more than sixteen people just rent it all," *(Continued on page 122)*



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Latkes you'll flip over

The best-known Hanukkah specialty is potato pancakes, or latkes (pronounced LOT-kiz). And it is the oil for sautéeing the pancakes—not the potato—that relates to the Hanukkah story.

A little over 2,000 years ago, the Jews in Israel were in danger of being forced to worship Greek gods, but they managed to drive the invading army out of Jerusalem. When they wanted to rekindle the holy temple's light, however, they could find only enough oil to last one day. Miraculously, the oil lasted eight days. This is why Hanukkah is called the Festival of Lights, and is celebrated for eight days with candles. And it is why Hanukkah foods are made with oil.

You can make delectable latkes with vegetables other than potatoes. Zucchini, spinach or pumpkin can also be used and are good ways to add healthful vegetables to holiday menus.

Applesauce and sour cream, the traditional accompaniments to potato latkes, are also good with pumpkin latkes. Other vegetable pancakes are best with yogurt-garlic-herb topping or dill sour cream.

POTATO LATKES

Serve with applesauce, sour cream or the toppings below.

- 4 large potatoes (about 1¼ pounds), peeled
- 1 medium onion
- 1 large egg
- 1 teaspoon salt
- ¼ teaspoon freshly ground white pepper
- 2 tablespoons flour
- ½ cup vegetable oil (for frying)

In a food processor fitted with a grating disc, or using the large holes on a hand grater, grate potatoes and onions. Transfer potato and onion to a colander. Press out as much liquid as possible. Place potato and onion mixture in a large mixing bowl and add egg, salt, pepper and flour. Mix to combine.

In a deep, heavy 10- to 12-inch skillet, heat oil. For each pancake, drop about 2 tablespoons potato mixture into hot oil. Flatten with back of a spoon so each cake is approximately 2½ to 3 inches in diameter. Fry over medium heat about 4 to 5 minutes on each side, or until golden brown and crisp. Turn carefully with 2 square spatulas. Drain on paper towels. Stir mixture before adding each new batch. Add more oil to pan if necessary. Serve hot. Makes approximately 15 latkes, 4 to 5 servings.

Note: Potato pancakes can be prepared in advance and refrigerated or frozen on a cookie sheet; when frozen, they can be transferred to a plastic bag. Before reheating, thaw briefly. Reheat in a 450° F oven.

ZUCCHINI LATKES WITH GARLIC

The delicate green of the zucchini shows through the golden brown pancakes.

- 3 cups coarsely grated zucchini (about 3 medium)
- 1 tablespoon chopped garlic
- 1 large egg, lightly beaten
- 3 tablespoons flour
- ¼ cup vegetable oil (for frying)
- Salt and freshly ground black pepper, to taste

In a large mixing bowl combine zucchini and garlic. Season with salt and pepper. Add beaten egg and stir in lightly. Stir in flour.

In a large, deep, heavy skillet heat oil. For each pancake drop 1 heaping tablespoon of zucchini mixture into pan. Flatten them slightly with back of a spoon. Fry over medium heat about 2 to 3 minutes each side, or until golden brown. Turn very carefully so oil doesn't splatter. Drain on paper towels. Stir zucchini mixture before adding each new batch. If all oil is absorbed, add a little mo to pan. Serve hot. Makes 12 small latke about 4 appetizers or side-dish servings.

SPINACH LATKES

Top with a dollop of sour cream or yogurt-garlic-herb topping and sprinkle with diced tomatoes.

- 2¼ pounds fresh spinach, stems removed, leaves rinsed well
- 2 tablespoons butter or margarine
- Salt and freshly ground black pepper, to taste
- Freshly grated nutmeg, to taste
- ½ cup flour
- 2 large eggs
- ¼ cup vegetable oil (for frying)

In a large pot of boiling salted water cool spinach about 3 minutes, or until tende Rinse under cold water. Drain spinach an squeeze to remove all excess liquid. Cho finely. In a medium skillet over medium heat melt butter. Add chopped spinach and cool about 2 minutes, stirring. Season to taste with salt, pepper and nutmeg. Transfer mixture to a large mixing bowl and set aside.

In a medium mixing bowl combine flour and eggs. Season with ¼ teaspoon salt, pepper and nutmeg to taste. Mix to make a very thick batter. Add batter to spinach and mix very well. Taste and adjust seasonings.

In a large heavy skillet, heat oil over medium heat. Fry spinach mixture by tablespoonfuls, flattening each after adding it, about 2 minutes on each side or until golden. Transfer to paper towels to drain. Serve hot. Makes 22 to 24 small latkes, about 4 to 6 servings.

Note: Two 10-ounce packages of frozen spinach leaves can be substituted for fresh. Thaw spinach, squeeze to remove all excess liquid, and chop. >

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PUMPKIN LATKES

- 1¾ pounds pumpkin or winter squash, seeded
- ½ cup plus 1 tablespoon flour
- 2 large eggs
- ¼ teaspoon sugar
- ¼ teaspoon salt
- Freshly ground black pepper, to taste
- 5 tablespoons vegetable oil (for frying)

Cut pumpkin or squash into 6 or 8 pieces and add to a large pot with enough salted boiling water to cover pieces. Bring to a boil, cover and simmer over low heat for 15 minutes or until tender. Drain well. Cut off peel and discard. Cut pumpkin into smaller pieces and transfer to a mixing bowl. Mash with a fork and transfer to a strainer. Press gently to remove any excess liquid.

In a medium mixing bowl combine flour, eggs, sugar and salt. Mix well and season with pepper. Add drained pumpkin and combine well. Taste and adjust seasoning.

In a large, heavy skillet heat 4 tablespoons oil over medium heat. Fry pumpkin mixture by tablespoonfuls, flattening each after adding it, about 2 minutes on each side or until golden. Turn carefully with 2 square spatulas. Drain on paper towels. Continue making pancakes, adding more oil to skillet if necessary. Serve hot or at room temperature. Makes 22 to 24 small latkes, 4 to 6 servings.

DILL SOUR CREAM

- 4 teaspoons snipped fresh dill
- 1 cup sour cream or plain yogurt
- Salt and freshly ground white pepper, to taste

In a small serving bowl combine all ingredients. Set aside at room temperature. Makes 1 cup, about 4 to 6 servings.

YOGURT-GARLIC-HERB TOPPING

- 1 cup plain yogurt
- 1 tablespoon chopped fresh mint, thyme or parsley, or 1½ teaspoons dried thyme
- 1 small garlic clove, finely minced
- Salt and freshly ground white pepper, to taste

In a small serving bowl combine all ingredients. Set aside at room temperature. Makes 1 cup, about 4 to 6 servings.

Faye Levy is the author of Faye Levy's International Jewish Cookbook *(Warner, 1992).*

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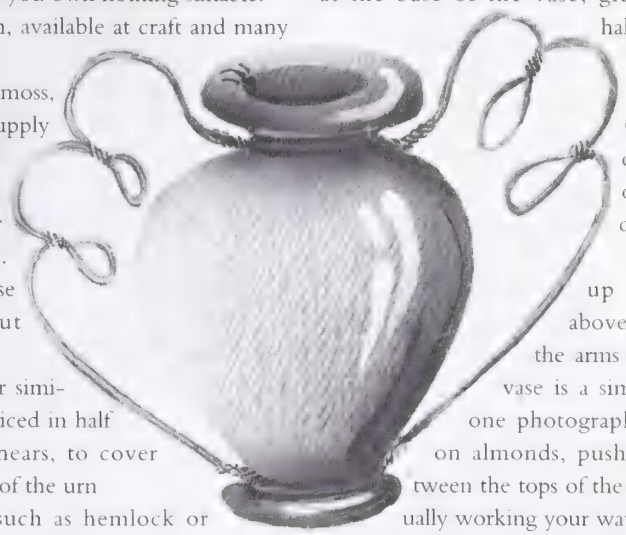
We asked a group of talented designers to share their decorative inventions with House Beautiful's readers. The items pictured can be purchased directly from the designers. Inspired by these ideas, you can also create your own flights of fancy

#1 Nut urn

he nut-and-cone–covered urn on page 64 d with fresh flowers ($150) was designed by F (Very Special Flowers) at 204 West 10th eet, New York 10014; 212–206–7236.

TO CREATE YOUR OWN VERSION YOU WILL NEED:

- A suitably sized and firmly based container t holds water. You might find such a contain- in a flea market if you own nothing suitable.
- A hot-glue gun, available at craft and many usewares stores
- Florist's green moss, ailable at florist supply res
- Florist's wire
- Heavy wire for e arms of the vase. r this you can use straightened-out re coat hanger.
- Blue spruce (or simi- ly large) cones, sliced in half ngthwise with shears, to cover e bottom section of the urn
- Little cones, such as hemlock or der, to cover the urn's arms
- Unshelled almonds
- Scissors and wire clippers
- A selection of flowers and foliage—your oice—to put into the finished urn-shaped vase



TO MAKE THE VASE:

Cover the selected container with moss, gluing it and if necessary wrapping it firmly with florist's wire. Curve the heavy wire into the desired shape for arms. These will depend somewhat on the shape of your container. Try various curves before you attach the arms to the vase with florist's wire (below). Before attaching arms, bind moss around them to form a base onto which you will stick the small cones. Starting at the base of the vase, glue on the large, halved cones, sticking the flat side to the container. Glue the small cones to the arms, covering the moss completely.

About halfway up the vase—just above the place where the arms curve out if your vase is a similar shape to the one photographed—start gluing on almonds, pushing some in between the tops of the large cones, gradually working your way to the top of the container. When it is completely finished, fill the vase with water and arrange your selection of flowers and foliage.

Using the same idea, why not cover a gift box in nuts and pinecones?

Select a box or tin by size, according to the gift it will contain—a discarded candy box perhaps or a biscuit tin. Cover the lid with moss, then glue on the nuts. You might want only almonds, but you could also use a selection of almonds, hazelnuts and carefully halved walnuts and pecans. Cover the bottom part of the box only up to where the lid sits. You might want to use pinecones cut and trimmed to the right size and sliced in half. Line the box inside with soft green moss to cushion the gift. Finally, tie the box with a mossy green, double-faced satin ribbon.

#2 Sunburst tree topper

The sunburst tree topper of bonded wood resin on page 65 (11" high, 8" wide, 1" thick, #C50) can be ordered from the Stephen Huneck Catalogue, RFD 1, St. Johnsbury, VT 05819; 802–748–5593, and it costs $85. Golden wired ribbon is from Vaban Ribbons at 225 Fifth Avenue, New York 10010; 212–889–3088.

#3 Leaf balls

The bowl of galax leaf–covered balls on page 66 was designed by Veen & Pol, Inc. (no longer available). It is worth noting that any holiday decorations made of living materials such as leaves or mosses will last much longer if kept away from direct sunlight. Do not spray to preserve the pieces unless specified.

TO MAKE YOUR OWN VERSION OF THE LEAF BALLS, YOU WILL NEED:

• A large container, preferably of a classic form, to display the balls. It could be made of wood, ceramic, metal, or even basketwork.

• Large Styrofoam balls, obtainable at florist supply or craft stores. They need not all be the same size. You could also use children's play balls that have lost their bounce but not been discarded.

▪ Leaves to cover the balls. Those in the picture are galax, but other leaves—such as grape leaves or laurel, if flexible enough—would be suitable.

▪ A hot-glue gun

• Gold ribbon for decoration

TO MAKE THE LEAF-COVERED BALLS:

Using a glue gun, carefully stick the leaves onto the balls, overlapping them where necessary until the balls are completely covered. Arrange the balls in your container and garnish with bows and curls of golden ribbon.

#4 Moss topiary tree

The moss topiary tree in its wooden box, seen on page 66, was designed and made by Sura Kayla SoHo, 484 Broome Street, New York 10013; 212–941–8757. These topiary trees run from $150 to $350 according to size, and can be found in the Sura Kayla SoHo catalog along with many other dried-floral items.

TO MAKE YOUR OWN VERSION OF THE MOSS TOPIARY TREE YOU WILL NEED:

▪ A large Styrofoam cone, found in florist supply stores or craft shops

• A good-looking, sturdy branch—with the bark on—for the tree trunk

• A large wooden box, or large plant pot, both obtainable from garden shops, or from Sura Kayla SoHo

▪ Styrofoam or florist's foam to wedge the tree into the container firmly, or plaster of Paris if the tree is really big and heavy

• Wild moss; if you cannot find this at a florist supply shop, it can be ordered directly from Sura Kayla SoHo. A different variety of moss, perhaps a stringier dried moss, can be used around the bottom of the container.

• A hot-glue gun

TO MAKE THE MOSS TOPIARY TREE:

The wooden box will look much better if it has a mossy, antiqued appearance. You can paint the container a mossy green, and, while still wet, rub the paint off, leaving a shadowy film of grayish green. Pack the container firmly with Styrofoam or florist's foam, or, if the tree is going to be large, with plaster of Paris. While plaster is still wet, push the branch firmly into the container and keep upright until the plaster has hardened. Push the Styrofoam cone firmly onto the branch, using glue if necessary. The tree must be very firm and completely stable. Using a glue gun, stick clumps of wild moss all over the cone, overlapping them until it is entirely covered. Glue more clumps on top of the container, disguising the plaster or foam. Glue a different variety of moss around the bottom of the container.

#5 Lady apple arrangement in wire basket

The lady apple arrangement in the wire basket on page 66 ($350) was created by Ronaldo Maia, Ltd., 27 East 67th Street, New York 10021; 212–288–1049.

TO MAKE YOUR OWN LADY APPLE ARRANGEMENT YOU WILL NEED:

▪ A suitable container for your fruit. Floral designer Ronaldo Maia uses a French wire basket with a painted liner. These are sold at his shop in various sizes, in both round or oval shapes, at prices ranging from $170 to $700. You may prefer to use your own fruit bowl or planter.

• A Styrofoam ball of the size suitable for your container, obtainable from florist supply stores or craft shops.

• Green moss, obtainable at florist supply stores

• A hot-glue gun

▪ Toothpicks

▪ Lady apples

▪ Acrylic spray (optional)

TO MAKE THE FRUIT ARRANGEMENT:

Cover the ball form with green moss, using hot-glue gun. Wedge the ball firmly into your selected container. Spear the lady apples with toothpicks and push the ends into the ball as closely as possible, covering all the ball that shows. Using toothpicks breaks the skin and tends to shorten the life of the apples. If you want to preserve the arrangement for some time, spray with colorless acrylic or lacquer. Do not spray if you intend to eat the apples. Lady apples can cover other shapes, such as the more classic cone. Other fruits, such as tiny Seckel pears and baby mandarin oranges, can be used.



#6 Swag around a portrait

The handsome swag around one of a pair o oval pictures, seen on page 66, was created b VSF (Very Special Flowers), 204 West 10t Street, New York 10014; 212–206–7236. Th price of their swags varies according to size, bu you may want to create your own.

YOU WILL NEED:

▪ Heavy wire, such as a straightened-out wir coat hanger

• Florist's wire and wire clippers

▪ Fir cones

▪ A selection of flowers and foliage, such a ivy, vines, tiny delicate branches of flowering shrubs and some unexpectedly vivid blossoms such as pansies, roses and parrot tulips

▪ Water tubes (needed for fresh flowers), available at florist supply shops

• Dried flowers, if you prefer not to use the water tubes

TO MAKE YOUR SWAG:

Bend the heavy wire to the curve of the frame, letting it come down on either side in an upside-down U-shape. Make a loop of wire or ribbon at the top as a hanger. Attach florist's wire to the fir cones and foliage, then bind each to the central wire. Tuck in the flowers. Keep your most glamorous flowers for the central mass at the top, hiding water tubes behind the foliage and fir cones. Fresh flowers can be replaced when they get droopy but be sure to change the water.

#7 Citrus topiary

The citrus topiary on page 66 was designed for House Beautiful by Bill Crinnigan of New York; 212–924–2688. The topiary is based on a

l wire form usually used to train ivy. Crinn selected this base—as opposed to a solid e-shaped form—because of its transparent ef-

To buy the citrus topiary costs from $175 325, according to size. Spiral forms (below) be ordered from Deborah Reich & Associ- 466 Washington St., Suite 8E, New York 13; 212–219–0873, and from Kinsman mpany, River Road, Point Pleasant, PA 50; 215–297–5613; 800–733–5613.

O CREATE YOUR CITRUS TOPIARY YOU WILL NEED:

A spiral metal form

A container, such as a clay er large and strong enough to as a base

Plaster of Paris to anchor the n onto the base

Florist's moss. Crinnigan d three varieties: sphagn, green florist's moss, l dried moss—the last in e color variations of bright en, dark green and gray en. He also tucked ll pieces of decorative k into the base.

- A hot-glue gun
- Florist's wire
- Whole lemons
- Whole kumquats
- Freeze-dried orange ces sold at specialty od stores

TO MAKE YOUR CITRUS TOPIARY:

First you must stabie the spiral form in e base. To do this ix up a suitable quantity plaster of Paris, ur it into the ntainer, place e metal spiral rm in position and ep it there while e plaster hardens. ou may have to add ore plaster to make sure e topiary skeleton is abutely firm. Plaster gets arm when it is activated, do not be alarmed.

When the plaster is cometely hard, cover it with moss. Use several varieties if you have them and pieces of decorative bark if available. Using a glue gun, attach moss to the wire frame. With florist's wire, fasten whole lemons, kumquats and orange slices to the wire frame. Thread wire through a darning needle to "sew" on the fruit. Fill in the spaces between the fruit with moss where necessary.

#8 Angel

House Beautiful's one-of-a-kind angel, seen on page 66, is for sale at the Lenox Hill Neighborhood Association's Old Fashioned Christmas Bazaar, December 2–4 at 321 East 70th Street in New York; 212–744–5022. This angel, designed and made by John Rosselli, is shown perched between the two candles of a wall sconce, but could just as easily adorn the top of a tree. You can create a gorgeous robe for your own angel using scraps of silk, lamé, brocade and pieces of pretty antique fabric you have saved.

YOU WILL NEED:

- A doll of suitable size and shape, one that is light enough to place on a lighting fixture or hang on your Christmas tree. If you can find an attractive doll's head, you need merely attach it to a sausage shape for a body. The fullness of the angel's robe will hide the lack of arms and legs.
- Sewing kit
- Interesting scraps of cloth, preferably antique, lightweight silks, gold or silver lamé, lace, ribbon
- Broken jewelry—beads, pearls, sequins, or any manner of tiny ornaments to embellish the angel's raiment or decorate her hair
- Stiff gold or silver paper or lightweight tin for wings
- Gold or silver ribbon to tie on wings
- Any household glue, such as Elmer's, or rubber cement

TO CREATE YOUR ANGEL:

Cut a pattern for the wings based on the photograph. Make sure the wings are in proportion to your doll. You can cut the wings in gold or silver paper, or in cardboard covered with foil, or in lightweight tin. They can be sprayed gold if you wish. Paint—or draw with Magic Marker—wing feathers.

Cut a simple dress pattern (below), making it in proportion to your doll. Cut the dress out in the fabric of your choice. Embellish the dress by sewing or gluing on scraps of lace, sequins, beads, gold chains, ribbons, etc. Be creative: Go for color and form more than neatness.



Remember, no one will be looking at your stitches. Make a four-loop bow of ribbon and attach to the angel's head. Attach wings with a ribbon, crossing them over the angel's chest and tying them in the back.

Use another ribbon (or gold elastic cord) and tie firmly around the angel's waist—a high-waisted look is best. Leave long enough ends so that you will be able to tie the angel to the tree.

#9 Roman wreath

The wreath of natural eucalyptus leaves tied with a golden bow, seen on page 66, was designed by Carolyn Gregg for Treillage ($150), a garden-theme shop at 418 East 75th Street, New York 10021; 212–535–2288.

TO CREATE YOUR OWN WREATH YOU WILL NEED:

- A Styrofoam wreath, approximately 12 inches, obtainable from a florist supply or craft store
- Cutting knife, scissors
- Sheet moss, obtainable from florist supply stores

• Leaves. Three or four bunches of distinctively beigy-gold eucalyptus leaves were used for the original wreath. If unobtainable, laurel can be substituted. If you desire the gold effect you could spray the wreath with gold paint.

• Florist's wire or fine hairpins to anchor the leaves

• Gold organza wired ribbon

TO MAKE YOUR WREATH:

Cut a gap in the Styrofoam wreath with a sharp knife so that a U-shape is formed. Cover the wreath form with sheet moss, either gluing it or binding it on with florist's wire. Either do as Carolyn Gregg did and cut florist wire into 2-inch lengths, then bend each piece over like a hairpin, hooking the leaves and pushing the ends into the Styrofoam, or use fine hairpins to do the same job. Cover the form completely with leaves. Use wire to make two loops at the back of the tops of the U-shape to hang wreath. If green leaves are used, spray the entire wreath with gold paint. Attach a bow of wired gold organza ribbon.

#10 Cookie topiary

House Beautiful's original cookie topiary tree on page 66 was made by Liza Weihman of The Elements, 14 Liberty Way, Greenwich, CT 06830; 203–661–0014. It costs $225.

TO CREATE YOUR OWN COOKIE TOPIARY YOU WILL NEED:

▪ A Styrofoam cone shape. Liza Weihman suggests searching for a cone with a trunk and base all in one; the base can then be wedged into a plant pot or container. Forms like this can be found at some florist or craft suppliers. If you cannot find this type of form you will need a separate Styrofoam cone, a firm branch for the trunk, and florist's foam to wedge the trunk firmly into the container pot.

▪ Sheet moss from a florist supply store

▪ A hot-glue gun

▪ A plant pot for the base

• Gingerbread—any good recipe

▪ A leaf-shaped cookie cutter. An oak leaf was used for this tree, but other leaf shapes can substituted.

▪ Egg white to stick on gold leaf

• Imitation gold leaf, which comes in sheets from craft and art stores. Real gold can be used, and must be used if you want the cookies to be edible, but it is madly expensive.

• Organza ribbons for decoration

▪ Acrylic or lacquer spray if the piece is to be preserved for any length of time

TO MAKE YOUR COOKIE TREE:

Make gingerbread, roll out, cut leaves, and bake. Gild about a third of the leaves by brushing with beaten egg white then gently pressing on the sheets of gold leaf and dabbing with a fine paintbrush. They do not have to be perfectly smooth; luckily texture helps. Do not touch gilt with your fingers or it will tarnish. Wedge the Styrofoam form into the plant pot to steady the tree. If you are unable to find a form complete with trunk and base, stick a firm branch into the base of the cone shape and wedge the trunk into the plant pot, packing florist's foam around it until it is firm and completely stable. Green moss should cover the base of the trunk inside the pot. With a hot-glue gun, stick the leaves onto the tree, overlapping them until the base is completely covered. Scatter the gilded leaves. Spray the finished tree with lacquer (not to be eaten). Garnish around the bottom of the pot with delicately colored organza ribbons.

#11 Moss topiary with finial

The 4-foot-tall moss-covered topiary Christmas tree with gold finial on page 66 ($325) was invented by David Turner and John Martin of Turner Martin, 540 Emerson Street, Palo Alto, CA 94301; 415–324–8700.

TO CREATE YOUR OWN MOSS TOPIARY YOU WILL NEED:

• A regular galvanized bucket

• A Styrofoam cone form

▪ A nice looking branch to use as the trunk

▪ Gold leaf from art supply stores to make stripes on the trunk. Imitation gold leaf will do. You could even use one of the many varieties of gold paint available at art and craft stores.

▪ A curtain rod finial for the top. These come in many shapes and materials. Some are wood, some metal. You might find one in a junk shop or flea market. Otherwise they can be found in drapery hardware shops. A plain wood finial can be painted gold or gold-leafed. If you decide to scale the whole tree down somewhat, you can use a brass finial from the top of a table lamp. Remember, the more unusual the finial, the more fantastic the tree.

▪ Plaster of Paris, rocks, or Styrofoam to stabilize the tree in the bucket

• Moss. Select the most fantastic variety—or several varieties. The tree shown was made with what in California is called mood moss.

▪ A hot-glue gun

TO MAKE YOUR TOPIARY TREE WITH FINIAL:

Pencil in your gold stripes on the trunk the tree. Apply glue and carefully lay on t thin sheets of gold leaf, dabbing gently with paintbrush so that it adheres to the curves a indentations. Alternatives: You can paint wi bands of gold around the trunk. Or, if the ba is left on the trunk, with a sharp knife cut aw bands of bark to give a subtle striped effect.

Fill the bucket with rocks, Styrofoam and/ plaster of Paris. If you use plaster, hold the tru upright until the plaster has hardened. Push t cone firmly onto the trunk. Make sure the tr is completely stable. Cut the tip off the top the tree to correspond with the size of base the finial. Glue on finial. With glue gun, stic clumps of moss onto the cone until it is entirel covered. Cover the top of bucket around th trunk with moss.

#12 Red wreath

The velvety red wreath seen on page 6 was designed by Sura Kayla of Sura Kayla SoHo 484 Broome Street, New York 10013; 212–941–8757. Similar wreaths can be bough from her shop in SoHo in various sizes, rangin from $50 to $250, or through her catalog. Th distinctively rich look of the wreath is due to th massing of tiny florets of dried red cockscomb.

TO CREATE YOUR OWN WREATH YOU WILL NEED:

▪ A wreath form, either of wire or Styrofoam available from most florist supply shops or directly from Sura Kayla SoHo

• A glue gun, florist's wire and wire clippers

▪ Bunches of dried red cockscomb flowers, which can be specially ordered from Sura Kayla SoHo

TO MAKE YOUR RED WREATH:

Make a loop of florist's wire at the back of the wreath for hanging. Using glue and florist's wire, cover the wreath frame generously with red cockscomb flowers, either whole or broken up into florets.

If you are unable to find red cockscomb, other dried flowers of any color can be substituted. The whole wreath can then be lightly sprayed red. Do not spray heavily and cover every flower evenly or the subtlety of the wreath may be lost.

Chippy Irvine, a consummate craftswoman, is the author of Private New York *(Abbeville Press),* Second Homes *(Bantam) and many magazine articles on decorating and architecture.*

ere is a list of products and other resources for this month's features. All prices are approximate gested retail. The following symbols will help you identify the type of service provided: (R) Retail ›re; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

LE BEAT **Under $50: Bottle stoppers,** $17/ea.—by Artec-4), 4426 Ensenada Dr., Woodland Hills, CA 91364; 5–9160; available at Barneys New York (R), Seventh Ave. at New York 10011; 212–929–9000. **Wooden frames,** B853, 5", $10—Umbra U.S.A., Inc. (M), 1705 Broadway, Buffalo, 212; 800–387–5122. **Ceramic pitchers,** in red or green, $18/ea.—Smith & Hawken (R), 25 Corte Madera, Mill Val-94941; 800–776–3336. **Free-form basket,** 16" h. x 12" w., lottura (M), 390 Swift Ave., Unit 1, South San Francisco, CA 415–872–8585. **Ragamuffins,** $45/ea.—ABC Carpet & R), 888 Broadway, New York 10003; 212–473–3000. **Artists' f cards,** #11K, $17—The Art Institute of Chicago Museum R), Michigan Ave. at Adams St., Chicago, IL 60603; 3–5751. **Paris souvenir album,** 11" x 11", of recycled paper, 13, $48—Papier Deux (R), 2121 Oxford Rd., Des Plaines, IL 800–727–4372. **Handform gardening tools,** molded plastic, d for comfort and ease of use, set of two, #71641, $22—The n of Modern Art Design Store (R), 44 W. 53 St., New York 5401; 800–447–6662.

): **$50 to $100: Decoupage plates,** large Bartlett pear, large n apple, large red butterfly, small ladybug, $115/ea.; small black $80/ea.—by John Derian for The Loom Company (M), 246 St., New York 10017; 212–355–2069. **Ceramic vases,** Skittle 5" h., $68; Oval vase, 11½" h., $75; Peanut vase, 10½" h., $60, th Munro—The Museum of Modern Art Design Store, see ad-bove. **Hatbox,** 8" diameter, $75, larger sizes available—Tom as (M), 420 W. 23 St., New York 10011; 212–627–9046. ", medium-gage steel frame with glass front, joined by rawhide cord, 9" x 11", $85; also available in larger size—Drew Souza ries (M), 90 W. Broadway, 5th Fl., New York 10007; 33–3443. **Tea kettle,** Cortina Horn, #K670, $90—Umbra , Inc., see address above. **Wire mesh basket,** $99—Automat-ic. (M), 1238 S. Ashland Ave., Chicago, IL 60608, 733–6777. **Blanket with leather harness,** $85—an-Gold & Good Company (R), 116 Greene St., New York ; 212–431–1888. **Child's chair,** painted wood, 14½" h. x 8½" 5—The Cooper-Hewitt Museum Shop (R), 2 E. 91 St., New 10128; 212–860–6878.

22: **Over $100: Red sun platter, mango platter, celadon , red with mango bowl, blue with red bowl,** $160–$275—1 Powers (R), 121 Main St., Bridgehampton, NY 11932; 537–3767; and Neiman Marcus (R), Union Square, 150 Stock-t., San Francisco, CA 94108; 415–362–3900. **Champagne es and glass bowl,** Goldie, glasses #99215, 9⅞" h., bowl, 05, 4¾" w., designed by Ulrica Hydman-Vallien, $100/ea.—ors Kosta Boda (M), 140 Bradford Dr., Berlin, NJ 08009; 768–5400. **Thermos,** with red courcheval leather, $975—avail-t all Hermès boutiques (R,M); 800–441–4488, ext. 1050, and at Barneys New York stores (R). **White urn with gold stars,** —Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 753–7300. **Sunburst mirror,** $119—The Phillips Collection, 1 Hunters Point Ave., Long Island City, NY 11101; 482–7676. **Soup tureen,** black terra-cotta, $225, or sterling sil-$6,000, designed by Elsa Peretti—Tiffany & Co. (R); 526–0649. **Mosaic flowerpot,** with ceramic tiles, 8" w. x 8" h., 6" w. x 6" h., $110—Mozayiks (M), 172 E. 4 St., #5G, New 10009; 212–979–2223. **Throw blankets,** 100% wool; blue green border with tassels, $250; green and blue plaid with e, $160; green with blue border and fringe, $150—ABC Carpet ome, see address above.

SWEETLY SCENTED WINTER BLOOMS *Plants:* **Glasshouse rks,** PO Box 97, 10 Church St., Stewart, OH 45778-0097; 662–2148. Catalog $1.50, refundable with purchase. **Kartuz enhouses,** 1408 Sunset Dr., Vista, CA 92083; 619–941–3613. og, $2. **Logee's Greenhouses,** 141 North St., Danielson, CT 9; 203–774–8038. Color catalog, $3 refundable with purchase. **siana Nursery,** Rt. 7, Box 43, Highway 182, Opelousas, LA 0; 318–948–3696. Catalog, $5. **Stallings Ranch Nursery,** 910 ntas Blvd., Encinitas, CA 92024; 619–753–3079. Catalog $3, re-able with purchase. *Bulbs:* **Smith & Hawken,** 25 Corte Madera Ave., Mill Valley, CA 94941; 800–776–3336. Free catalog. **White Flower Farm,** Litchfield, CT 06759-0050, Attn: Order Dept.; 203–496–9600. First catalog free, three-issue subscription $5, refundable with purchase.

40 PARIS À LA MODE Inès de la Fressange, 14 Avenue Montaigne, 75008 Paris; 18 rue des Saintes Pères, 75006 Paris.

48 LET THERE BE MUSIC *Media room: Designer:* **Gary Crain Associates, Inc.**—Gary Crain, 234 E. 58 St., New York 10022; 212–223–2050. **T77 Motion recliner** and **tiltback chairs,** $585; wedge, $475; Media Solutions by Bernhardt—Bernhardt Furniture Company (M), PO Box 740, Lenoir, NC 28645; 704–758–9811. **Television set,** Model KPR-53XBR15—Sony Corporation of America, Sony Drive, Park Ridge, NJ 07656; 201–930–1000.

56 IN THE HEART OF OLD FLORIDA To arrange a visit to a Thoroughbred farm, call the Florida Thoroughbred Breeders' Association at 904–629–2160. Information about inns, restaurants and fishing guides on Cedar Key is available from Cedar Key Area Chamber of Commerce, PO Box 610, Cedar Key, FL 32625; 904–543–5666. The Herlong Mansion, Cholokka Blvd., Micanopy, FL 32667; 904–466–3322. For information about visiting hours at Cross Creek, call 904–466–3672.

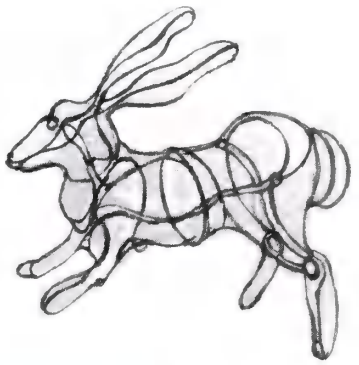
62 REJOICE *Pages 62 and 63:* The Neapolitan Christmas Crèche at the Metropolitan Museum of Art from the Loretta Hines Howard Collection. The Christmas tree and Neapolitan Baroque crèche will be on view from December 3, 1992, through January 10, 1993. Museum hours are Friday and Saturday, 9:30 A.M.–8:45 P.M. and Tuesday through Thursday and Sunday, 9:30 A.M.–5:15 P.M. 1001 Fifth Ave., at 82 St., New York 10028.

68 SHARE *Pages 68 and 69:* **Cookie press** with 36 discs for patterns, including dog and heart shapes, $19—Mirro/Foley Co. (M), PO Box 1330, Manitowoc, WI 54221; 800–558–7797. **Acme cookie press,** with 6 pastry nozzles and 6 discs for patterns—Acme International (M), Newark, NJ 07102. **Ribbons**—Hymen & Hendler (R,T), 67 W. 38 St., New York 10018; 212–840–8393. **Terra-cotta pots**—Clifton Little Venice (R), 3 Warwick Pl., London W92 PH, England; 011–44–071–289–7874.

72 SIMPLY DAZZLING *Pages 72 to 75: Designer:* **John Saladino**—John F. Saladino, Inc. (T), 305 E. 63 St., New York 10021; 212–752–2440. *Drawing room:* **High-back sofas,** designed by John Saladino. **Tripod tea table,** available through—Saladino Furniture, Inc. (T), 305 E. 63 St., New York 10021; 212–838–0500. **18th-c. Ghiordes rug. 18th-c-style French chair by Garrick Stephenson. Korean trunk; mantel,** English, by Grinling Gibbons; **painting,** by Robert Courtright; **William & Mary wing-back chair; Christmas ornaments**—owner's collection. *Sitting room:* **American Windsor chair,** late 18th c., **American Hitchcock rocker,** early 19th c., **antique paisley print fabric, thia drum**—owner's collection. **Wreath and greens** (tied with oxidized ribbon from Pierre Deux), designed by John Saladino. *Dining room:* **White service plates,** by Constance Leiter, 117 W. 47 St., Kansas City, MO 64112; 816–931–0960; **1930s glasses; William & Mary candlesticks**—owner's collection. **Cobalt blue votive candles**—Crate & Barrel (M,O); 800–323–5461. *Breakfast room:* **Tulip chairs,** available through—Saladino Furniture, Inc., see address above. **19th-c. Georgian lantern,** by Schlesh & Garza. **17th-c. carved bows** (on side of windows), by Grinling Gibbons—owner's collection. **Trompe l'oeil ceiling,** painted by Venetian artist Robert Morgan.

76 EVER GREEN *Pages 76 and 77:* **White fabric,** Oyster, #HA2504—Hamilton Adams Linen (M), PO Box 2489, 101 Country Ave., Secaucus, NJ; 201–866–3250. **Sisal rug,** Boucle, natural 8' x 11', #0779992, $399—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Flowers** by Bill Crimnigan—Bill Crimnigan, 212–924–2688. **1920s sofa and club chairs; architectural elements**—Gene Reed, (R,T), 75 & 77 South Broadway, Nyack, NY 10960; 914–358–3750. **Raj-period Indian clubs**—Shaun Moore, New York, 212–732–0038. **Bookcase**—Kelter-Malce (R), 361 Bleecker St., New York 10014; 212–989–6760. **Flag Collage** by Lee Kalemkeris; 201–444–5446. **Metal garden chair** with circular back—Richard Kazarian Antiques (R,T), 70 Charles St., Boston, MA 02114; 617–720–2758.

80 FIESTA OF LIGHT *Pages 80 to 83:* Thomas Callaway Bench Works (M), 2920 Nebraska, Santa Monica, CA 90404; 310–828–9379.



84 WINTER WONDERLAND *Pages 84 and 85:* **Green Animals Topiary Garden**—380 Cory's Lane, Portsmouth, RI 02871; 401–683–1267. Holiday Schedule: Open weekends only from December 5–27, 10 A.M.–4 P.M. Open daily December 28–30, 10 A.M.–4 P.M. Gardens reopen May 2 through November 1, daily 10 A.M.–5 P.M. Wire frame for garden topiaries can be ordered from Deborah Reich, 466 Washington St., Ste. 8E, New York 10013; 212–219–0873.

96 THE VIEW WITHIN *Pages 86 to 91: Designer:* **Michael S. Smith,** Michael Smith Interiors, Inc., 8944 Burton Way, Beverly Hills, CA 90211; 310–278–9046. **Wicker bistro dining chairs,** custom painted by designer, chairs available through—Palecek (M,R), PO Box 225, Richmond, CA 94808; 800–274–7730. Slipcover fabric: **Rose Vine,** in custom coloration by designer, available through—Bennison Fabric (T) 76 Greene St., New York 10012; 212–941–1212. Green-and-white upholstery fabric on sofa and chairs: **Trevor stripe,** by Henry Calvin, available through—Keith McCoy & Assoc. (T), 8710 Melrose Ave., Los Angeles, CA 90069; 310–657–7150. On dining table: **Venetian glass vase**—Aurora Gallery (R,T), 306 Sir Francis Drake Blvd., San Anselmo, CA 94960; 415–459–6822. Green window shade fabric: **Malibran Stripe,** #4232—Manuel Canovas (T), 8767 Melrose Ave., Los Angeles, CA 90069; 310–657–0587. Sofa and chairs, custom by Michael Smith. **Grotto shell chair**—J.F. Chen (R,T), 8414 Melrose Ave., Los Angeles, CA 90069; 213–655–6310. **Wicker star-shaped end table**—City Antiques (R,T), 8424 Melrose Ave., Los Angeles, CA 90069; 213–658–6354. **Black marble top lamp table**—Les Poissons (R,T), 3489 Sacramento St., San Francisco, CA 94118; 415–441–7537. *Family room:* **Painting,** *Belladonna,* 1985, oil, 32" x 28", by Ed Ruscha—Ulrike Kantor Gallery (R,T), 9143 St. Ives Dr., Los Angeles, CA 90069; 310–273–5650 by appt. only. Fabric on banquette, discontinued—Brunschwig & Fils (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310–273–5650. Orange and white pillow fabric, **Granada**—Manuel Canovas (T), see address above. **Red and white striped fabric**—Diamond Foam Fabric (R), 611 So. La Brea, Los Angeles, CA 90036; 213–931–8148. **Wicker table,** custom painted by the designer. *Bedroom:* **Mirrored torchères; white alabaster jars**—City Antiques, see address above. **Framed Richard Diebenkorn drawing,** 1984, ink on paper, 13" x 10"—Ulrike Kantor Gallery, see address above. **Steel bed,** by Michael Shannon, for showrooms call—Shannon & Jeal (T), 188 Illinois St., San Francisco, CA 94124; 415–641–9444. **Pemridge Paisley bed draperies,** by Celia Birtwell, available through—Christopher Hyland (T), 979 Third Ave., New York 10022; 212–688–6121. **Bed draperies,** fabricated by Nancy Carol Stanley; 213–654–3875, by appt. only. White slipcover fabric on sofa and chairs, **Scroll Damask,** by Nancy Koltes Associates, available through—Mimi London (T), 8687 Melrose, Los Angeles, CA 90069; 310–855–2576. **Blue cashmere throw**—Polo Ralph Lauren (R), 444 N. Rodeo Dr., Beverly Hills, CA 90210; 310–281–7200. **Chinese prints,** in red and blue frames, from Lucy Campbell Fine Art, available through—Trevor Potts Decorative Antiques (R,T), 305 E. 63 St., New York 10021; 212–980–7830.

98 A WORLDLY COUNTRYMAN *Pages 98 to 103: Designer:* Jorge Letelier. Letelier-Rock Design, Inc., 310 E. 70 St., New York 10021; 212–988–2398. **Ash straight-back chair,** designed by Jorge Letelier. **All other antique furniture and artwork**—owner's collection.

Through a manufacturing error, last month's directory of mail-order nurseries for roses (page 58) was printed with an incorrect phone number and catalog price. The number for the Antique Rose Emporium is 800–441–0002; the price of the catalog is $5.

Continued from page 112

advises Annemarie Huste, a Manhattan caterer. "You ought to give yourself any break you can, or you're not going to do it again." A party rental company can provide the cocktail, highball and on-the-rocks glasses you may not have; what's more, you can return the glasses unwashed.

For informal parties, however, don't hesitate to use a medley of pretty glassware from your own collection. "When I set up a bar at home," says MeMe Pederson, "I use a lot of different glasses. It's more interesting to have a drink in an unusual glass."

Guests often lose track of their glasses at a cocktail party; figure two-and-a-half glasses and cocktail napkins per person.

KEEPING YOUR COOL

However much ice you think you need, buy more. Annemarie Huste recommends 1½ to 2 pounds of ice per person; half for drinks, half for chilling. Some liquor stores provide ice free if you place a large order.

To save your refrigerator space for fo chill white wine in ice water. "People p case of wine in the refrigerator and forget it's insulated," says MeMe Pederson. "In water, it takes twenty minutes."

Restock the bar from a backup supply chilled wine, juice and soda. A large plas lined garbage can in the garage can serve as extra cooler. Barbara Kafka fills a bath with ice and beverages and leaves the dr open. Or you can set a large washtub unc neath a skirted bar table, but protect yo floor with plastic or towels.

TENDING BAR

Figure one bartender per one hundr guests for a wine-only bar, one per fifty sc full bar. A local caterer can supply a b tender, or check the phone book for a b tending service. Some universities and ho management schools operate a service staff by students. Always ask if bartenders bri their own equipment or if you will have supply them. (You will need a bottle/c opener, corkscrew, cocktail shaker, blend ice bucket and tongs, jigger, mixing gla muddler and paring knife.) Expect to pay ba tenders $15 to $17 per hour, plus a gratuity.

If your party is small and your bar simpl you may be comfortable with serving drin yourself. "I love to give everybody their fi drink and then let them know they're we come to mix their own," says Julee Rosso She says her own entertaining is much mo relaxed these days; what's important is mak ing guests feel at home. "Last year we had Christmas Eve party for 150 people, with n help," recalls Rosso. "It's amazing how muc fun it was to run around with champagne an refresh glasses myself."

STOCKING UP

Which wines to pour? "You don't want t serve the very best at a stand-up party," say Barbara Kafka. "It's a waste. People won' taste it seriously. It's more important to hav something pleasant at a price you're comfort able with, so you can be generous and no worry about it." For good value, Kafka sug gests the white wines from Chile or the "sec ond label" wines produced by some premium California wineries. California Sauvignon Blancs have the versatility to suit cocktail fare on the red side, look for a medium-weigh



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ıfandel, a French Beaujolais or an Italian Chi-
i. Annemarie Huste stocks about three cases
white wine to each case of red.

White wines should be lightly chilled; if
y're too cold, you can't taste them. Red
nes should be at cool room temperature.
ep sparkling wines well chilled in an ice
cket. To open, remove the foil cap and the
re cage. Immediately put your thumb over
cork. Point the bottle away from you, hold-
; it at a 45-degree angle. Gently twist the cork
d ease it out. Large bottles—magnums (1.5
rs) or jereboams (3 liters), for example—are
tive, but not less expensive; in fact, they usu-
y cost a little more than the equivalent num-
r of single bottles.

For a two-hour cocktail party, figure two
three drinks per person. Some retailers are
lling to take back unopened bottles if state
ıuor laws allow; ask before you order. It's a
istake to open too many wine bottles before
e party; they may not be needed. To help you
ure out what you may use, remember a case
wine produces 76 4-ounce glasses and a 750
l. bottle of whisky makes seventeen (1.5 oz.
liquor) drinks.

Most party planners agree that eggnogs and
oliday punches are less popular than they used
be. Nevertheless, some hosts like to set a par-
mood with a signature drink. At Annemarie
uste's parties, waiters circulate with trays of
ir Royale (sparkling wine with a splash
f crème de cassis) but invite guests to order
omething else from the bar. One idea: the per-
ct Lillet Blond with a Burnt Orange Twist.
o make it, hold a piece of freshly cut orange
eel (colored part only) and a lighted match
ver a glass of white Lillet on the rocks. Twist
ne peel into the flame to release its volatile oils.
It gives the drink a wonderful aroma," says
Huste. Julee Rosso likes to offer holiday guests
parkling wine tinged with cranberry-raspberry
uice. New York hostess C. Z. Guest serves hot
piced apple cider with rum.

In the end, however, efficiency counts for
nore than creativity. Says Bill Blass, "Punch
owls seem less important than just having what-
ver your friends like to drink."

anet Fletcher writes on food and wine from
Oakland, California, and is the author of More
Vegetables, Please (Harlow & Ratner, 1992).

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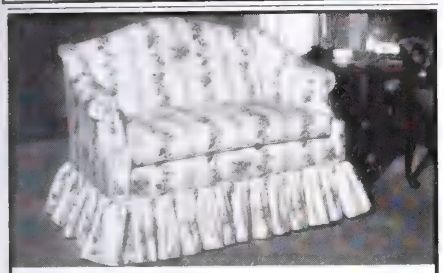
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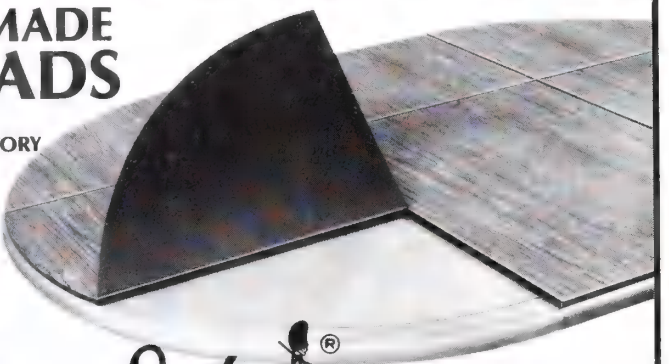
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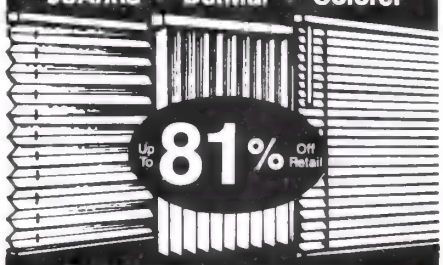
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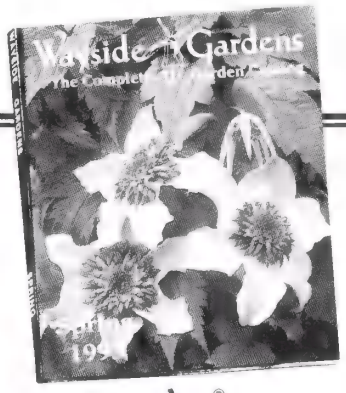


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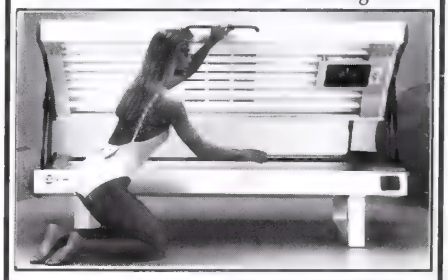
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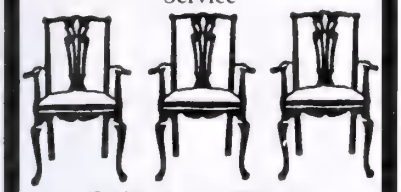
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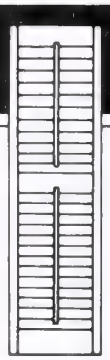
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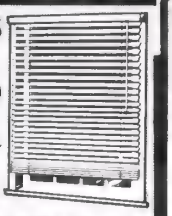
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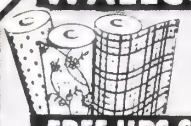
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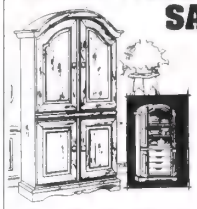
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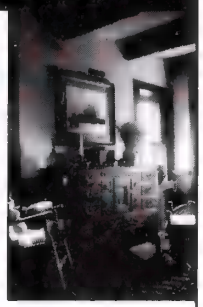
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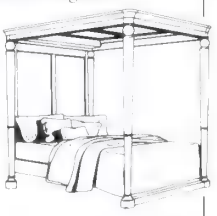
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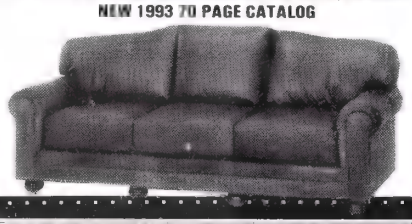
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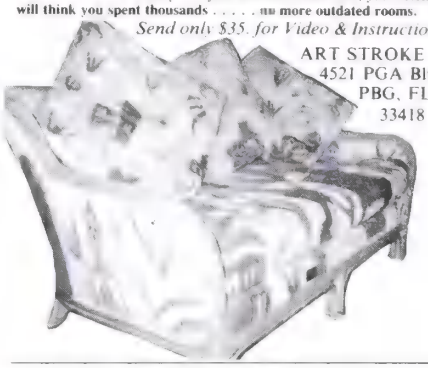
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